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G. GRIFFITH, Assistant General Secretary.

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**UNIVERSITY COLLEGE, LONDON.**—A Course of TEN LECTURES and DEMONSTRATIONS on 'POSSIBLE FUTURITY,' by Dr. D. H. SCOTT, F.R.S., will commence on MONDAY, January 13, at 2 o'clock p.m. Fee for the Course, 2s. 2d.  
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SATURDAY, JANUARY 4, 1896.

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## LITERATURE

*Studies of Childhood.* By James Sully, M.A., LL.D. (Longmans & Co.)

Two qualifications, in Prof. Sully's opinion, are necessary to make a good observer of children, namely, sympathetic insight and psychological training. Both of these he has himself in ample measure; and he has besides great familiarity with the literature of the new but rapidly growing special subject of "child-psychology." The result is that his present '*Studies of Childhood*' form in all respects a worthy contribution to the subject, being intensely interesting even to readers who have no specially scientific aim, as well as psychologically instructive in the highest degree.

"The child which the modern world has in the main discovered" is, as the author says, "after all only half discovered." Feeling for the poetic charm of childhood has led on to the interest of the scientific observer, and much has already been done, from the point of view of the evolutionist, to trace stages of development in the child, and to compare these with the stages of development of the race; but the ground still remains in great part unbroken. One interest indeed has disappeared. We no longer think that by determining which ideas appear earliest in the minds of children, we can arrive at a conclusion as to the philosophical validity of those ideas; but the departure of the metaphysical interest has only made it easier and more attractive to study, as a disinterested observer, the psychology of the child. There is still the ethical interest of this psychology in its relation to moral discipline. Before the educator can train the mind of the child, he must learn to understand it. A similar remark applies in the case of intellectual and artistic training. All this, it need scarcely be said, the author does not neglect. But first of all there is the interest of pure psychology. The natural history of a child's mind is interesting both for its own sake and as throwing light on the development of the race. In the present studies this interest is on the whole uppermost, and it is as a contribution to pure psychology, apart from relation to moral or intellectual dis-

cipline, that we wish to consider Prof. Sully's work.

When we speak of the mind of the child, it must, of course, be remembered that "the child" is an abstraction. All children are not alike, and under "childhood" different stages of development are included. Still it is possible to mark off these stages of development from one another; and children have in common mental characteristics by which they are unlike ordinary adults. Generalization is, therefore, permissible; but how are we to select our materials? Prof. Sully's method here seems to be the right one. Our object must not be to collect anecdotes about extraordinarily precocious children. At the same time, when we have to speak of the child's imagination, we must seek for its expression in children who, as compared with others, are distinctly imaginative. Similarly, we must go for expressions of the child's intelligence to those children who are most intelligent. What then is the general conception of the child's mind that is attained by this method?

The child is on one side "the representative of wild untamed nature." The development of the child-mind follows the stages of evolution of the race-mind. There is also, as Schopenhauer held, between the man of genius and the child an essential similarity. Whence comes this resemblance between the child and childlike peoples on the one side, and the man of genius on the other? From the fact, as Prof. Sully seems to hold, that the child and the primitive man are alike spontaneous. The primitive man has to imagine, feel, and think actively, or else no step at all could be taken towards human thought. The child, though subjected to a process of education, cannot appropriate the results of thought without a similarly active play of mind, and so manifests, through the whole of his intelligence, a spontaneity like that of primitive man. Gradually a certain mental structure is formed, and in the ordinary adult most activity of mind goes along fixed lines. In the man of genius this is so to the least extent. The spontaneous play of imagination and intelligence that makes the child, as Prof. Sully expresses it, a kind of poet, philosopher, and artist, has been least encroached on by mechanical habit. Hence, as a type, the man of genius has certain characters in common with the child.

Prof. Sully has always been one of the chief among those psychologists who find in play the germs of art. In what does this kinship of play to art consist? Not essentially, according to Prof. Sully, in "imitation," but in the "impulse to realize a bright idea." This, its "imaginative and half-illusory side," is the essence of play. Hence primitive art, which takes its origin from play, is "symbolic," not "naturalistic." The art of the primitive man and of the child is here on the true line of artistic development.

The play-instinct is perhaps "most vigorous and dominant when a child is alone, or at least self-absorbed." "The essence of children's play is the acting of a part and the realizing of a new situation." This "assuming a foreign existence" is peculiar to the child-player. It is not seen in the play of animals, though here also there is "make-believe game." When play

passes into pure "play of imagination," as we call it, it ceases to be play, commonly so called, and becomes myth and story. The myth-making imagination of children, like that of primitive man, contains the germ of thought:—

"It is because the young mind is so mobile and agile, passing far beyond the narrow confines of the actual in imaginative conjecture of what lies hidden in the remote, that it begins to think, that is, to reason about the causes of things. In the history of the individual as of the race, thought, even the abstract thought of science, grows out of the free play of imagination."

Though the child first dimly reveals himself as a thinker in the practical domain, yet his exploits here hardly disclose the distinctive attributes of the human thinker. "Probably the earliest unambiguous indication of a human faculty of thought is to be found in infantile comparison." Here we have the germ at once of poetry and science. Comparison leads on to generalization and the intelligent use of names. When this last point is attained the child has become a thinker.

Before there is even a rudiment of true speech—which consists in using a sound intentionally as the sign of an idea—there is a "primordial babbling," a "preliminary trying of the vocal instrument through the whole of its register." At this stage sounds are produced which afterwards, when true speech begins, apparently cannot be produced. They are now uttered "impulsively," and this does not require the co-ordination implied in their intentional utterance as imitations of sounds heard. So far as there is at this stage an intentional element, it is the repetition of sounds with which the infant falls in love when he hears them produced by himself.

"We may best describe this infantile babbling as voice-play and as rude spontaneous singing, the utterance of a mood, indulged in for the sake of its own delight, and serving by a happy arrangement of nature as a preliminary practice in the production of articulate or linguistic sounds."

In learning to speak, of course, example and imitation are of great importance; but, quite apart from these, some of the sounds spontaneously produced tend to become expressive, and "true language-sounds significant of things grow out of this spontaneous expressive articulation." The appearance of a new object in the visual field causes a "faint shock of wonder," and this may give rise to an interjectional expression. Similarly with the disappearance of an object. That such expressions are spontaneous and not imitated is proved by their varying in different children. These spontaneous vocal reactions, expressive of the contrasting mental states answering to the appearance or arrival and disappearance or departure of an impressive and interesting object, when recognized by others, tend to become fixed as linguistic signs. Thus the observed beginnings of language in children offer an analogy with its conjectured beginnings in the race. Alike in children and in the race the form of imitation called "onomatopoeic" soon comes in. There are further some vocal sounds which seem traceable neither to emotional expressions nor to imitation. Children have even sometimes shown themselves capable of actually inventing for

their own use the rudiments of a simple kind of language.

The child as a true observer and thinker shows a similar spontaneity. To what an extent impressions of sense are overlaid, in childish observation, with vivid images of fancy, Prof. Sully has abundantly illustrated. The child, he says, but half observes what is present to the eyes. Childish fancy has a strong vitalizing or personifying element. In thinking, the child brings with him an innate *à priori* view of things as uniformly connected. He is at the same time a natural idealist. His questioning, when it begins, is partly, but not wholly practical in motive. From the earliest a true speculative interest blends with the practical instinct to inquire into the way in which things are produced. "Children are in the complete sense little philosophers, if philosophy, as the ancients said, consists in knowing the causes of things." "The child is metaphysician in the sense in which the earliest human thinkers were metaphysicians, pushing his questioning into the inmost nature of things, and back to the absolute beginnings." His ideas are at first "anthropocentric." In childish thinking, also, everything tends to be "reified." The wind, for example, is persistently regarded as a being. "With respect to the make or substance of things, children are," Prof. Sully believes, "disposed to regard all that they see as having the resistant quality of solid material substance." Spontaneous movement and sound are interpreted as signs of life. The primitive ideas, as we see, are destined to work out in very different directions. When they are brought into relation with one another, they do not at first harmonize. Questioning, we naturally find, is soon "the outcome, not merely of ignorance and curiosity, but of a deeper motive, a sense of perplexity, of mystery or contradiction." Here are two kinds of emotion that have been assigned as the origin of philosophy; but on the whole Prof. Sully seems inclined to the opinion that the primordial emotion is to be found in "wonder, curiosity, and the desire to fill in the blank spaces with at least the semblance of real knowledge." This same emotion of "wonder and curiosity" is assigned as one of the earliest occasions of æsthetic pleasure.

It is impossible within the limits of a review to touch upon all the points of interest in Prof. Sully's book. Not a single anecdote, it will be observed, has been quoted. Yet the book is full of the most delightful anecdotes of children and their sayings. Since these, however, are always, in the true scientific spirit, brought in to illustrate or lead up to generalizations, it seemed best to give as much as possible of the generalized result. Two of the later studies, dealing with 'The Child as Artist' and 'The Young Draughtsman,' must be specially referred to for their copiousness of detail. They are filled with amusing—and to the psychologist exceedingly instructive—drawings by school-children. The resemblances of these to savage and archaic art, and their no less obvious, but less fundamental differences, are clearly brought out. Portions of the 'Extracts from a Father's Diary,' which follow next, appeared some years since. These retain their original form, involving, as the author

says, a certain disguise, though hardly one of impenetrable thickness. The last study of all is on 'George Sand's Childhood.' This is founded, of course, on the early reminiscences in the 'Histoire de ma Vie.'

*From the Black Sea through Persia and India.*  
By Edwin Lord Weekes. Illustrated by the Author. (Osgood, McIlvaine & Co.)

In this illustrated record of his journeys through Persia and in India the author, an accomplished artist, shows himself as familiar with the pen as with the pencil. His narrative, indeed, is a panorama of lively description in well-chosen language, each picture artistically constructed with its salient features and proper light and shade. To the earlier part of the work it may be objected that beyond this series of pictures, which deals mainly with the daily life and adventures, we do not learn much from it. Certainly statistical information, political, social, and economical, is mostly absent. But the varied and sometimes critical adventures on the road, and the vivid and picturesque sketches of life and manners, may well console us for its absence. The author, we remember, was only a passing traveller, and crossed Persia under very adverse conditions, for he found cholera raging in many places, and his fellow traveller succumbed to it. And to have padded his volume with solid but indigestible matter would be quite foreign to Mr. Weekes's genius. The artistic temperament, uppermost throughout, often stood its possessor in good stead. A sunset repays him for the fatigues of the day and the discomfort of the camping ground; the importunate beggar is an admirable model; of an inefficient escort, "one glance at their array" is sufficient to show that they are worthy of their hire and of great artistic value."

The prevailing impression left by his account of the Persian journey is the ruinous condition of all the architectural and other artistic monuments of the past, and this amid considerable individual culture and refinement. His observations and criticisms on art questions are full of interest, and apparently the fruit of study and reflection; and this applies more especially, perhaps, to that part of his work which deals with India, which he seems to have visited on several occasions. He notes the advance in the Mogul period from the simpler early work to the crowning "æsthetic refinement" of the work under Shah Jehan, and he traces not only Persian but Moorish influence, especially in the gardens, which have a family likeness, from the Generalife of Granada to the Shalimar gardens at Lahore.

It might be difficult now to say anything very new about the Taj. Mr. Weekes observes:—

"The force of one's first impression of any world-renowned *chef-d'œuvre* is often weakened by unfavourable circumstances or by its environment. . . . But in the case of the Taj the builders have cunningly done all that beforehand, nothing unsightly is left to mar the impression, and when one has emerged from the gloom of the great portal which gives access to the garden, two lines of black cypress spires lead the eye straight to the majestic dome which rises white and dazzling at the end of the vista, and which is repeated in the still water of the long canal. The setting is worthy of the gem, and on either

hand, beyond the dark cypresses, the garden, of matchless luxuriance, is a very carnival of color. From the stately entrance gate of red stone and white marble, and the garden walls, ornamented with kiosks and domes in which every battlement is inlaid with a marble fleur-de-lis, and the beautiful pendent mosques enhancing the brilliancy of the Taj by their variegated color, the same perfection of finish reigns throughout, and one longs almost unconsciously for some blemish, some harsher note, to connect it with the outer world, and stamp it with reality. . . . Seen from across the Jumna it rises like a summer cloud against the clear sky, and its inverted image trembles in the deep blue of the water. There is no blackness in the shadows on the sunlit faces, and even under the deeply recessed arches the color is luminous and opalescent, while on the shadowed side it borrows the cool reflected tones of the sky, and is as full of transparent tints and hues of mother-of-pearl as the lining of a shell. . . . When one attempts to paint or draw even a small portion of it he will grow to understand that beneath its apparent simplicity, which is so managed that no detail interferes with the unity and force of the impression, there is yet a vast deal of complexity and thorough constructive science. But all these unpleasant but necessary elements are so artfully subordinated, that one carries away only the memory of its sensuous charm of color and outline, and is not disturbed by the underlying basis of mathematics."

Perhaps the "Golden Temple" in the famous Lake of Immortality at Amritsar, and Lahore, with its Mosque of Wazir Khan and its quaint picturesque streets with their *mushrabiya* work, are the localities on which our author dwells with the keenest appreciation, though from his descriptions of scenes at Jeypore and elsewhere it is clear that several of these have also, for him, points of unrivalled excellence and beauty. He is struck by the absence, from the Sikh ritual, of some of the more grotesque features of Hindooism, though he prudently hesitates to attribute the superiority to Greek influence. The fact that the Sikh system was the result of a reform in the direction of simplicity is perhaps a sufficient explanation of the difference.

Some charming sketches of the Golden Temple and its surroundings adorn his pages and illustrate his description:—

"From the border of the tank, which lies in the afternoon shadow, the Golden Temple gives one the impression of a glittering jewel, or of some rare old Byzantine casket wrought in enamel and studded with gems. Small and compact, glowing with color and scintillating with light, its mirrored image reaching far down into the purple depths of reflected sky, it has at first sight a glamour of unreality, like an opium vision of De Quincey, or the 'pleasure dome of Kubla Khan.' Two colors predominate, the gold of the upper part and the clustered domes, and the white marble of its base, toned and softened by the faint color of its inlaid flowers; the curtained doors and windows add flashes of scarlet. In its environment of deep-toned dusky purple sky and water it has the intensity of a luminous point or focus of light, and the dark masses of foliage behind are of great value in the landscape. An advanced state of æsthetic culture may, it might be admitted, prove a drawback to complete and unreasoning enjoyment of this and of similar things in India, particularly if one is biased and hampered by preconceived notions of what is correct according to the canons of conventional good taste in matters of classical, or of Renaissance, or Gothic art. . . . Some of the fakirs, of an order peculiar to the place, wore tall pointed caps, bristling with a war-like



panoply of steel blades and sharp-edged rings, such as formerly encircled the steel casques of the Sikh warriors, and are now twisted into the red turbans of the Sikh infantry. Two little girls who stopped to look on were daintily and elaborately arrayed in holiday dress, and the elder, nine or ten years old at a venture, leading her little sister by the hand, wore a turquoise ring on each of her ten brown toes. All these personages, pacing slowly and noiselessly along the tank, with always the same background of illuminated water, are like the figures in a decorative frieze, and one cannot but question whether another shrine exists so happily surrounded, and where all discordant elements are more completely shut out. The impression which one receives at first, and which remains in one's mind as a lasting souvenir, is that of a blaze of color and of light, in which nature has furnished the complementary notes, the purple of the sky, and of the water ruffled by long wind streaks of azure, and the dusky green of the foliage, which so enhance the value of the white and gold and scarlet; and at the same time the knowledge that every architectural detail which meets the eye is of costly and precious workmanship does not detract from the charm. But there is one incongruity, one slightly jarring note, and that is the obtrusive brick clock-tower which dominates the enclosure at the entrance. Built in a style which might be termed Early New England Gothic, it must have reminded many an American wanderer of the fire-engine house in his native village, or the ambitious but inexpensive church-tower of sanded wood. Far from being intended as a gratuitous insult to the Sikhs, it was most probably a generous donation on the part of the European community, meant to serve as a perpetual object-lesson in architecture, and as a dignified protest against barbaric excess of ornament."

The author deplores, as we all must do, the destruction, within the present century, of various fine buildings, as at Delhi and Gwalior; but he admits that there was usually a good deal of excuse, strategic and other, in the circumstances of the time. Meanwhile we are doing good work in the maintenance and repair of existing buildings, and in establishing and encouraging native schools of art, of the action of which we are glad to know that Mr. Weekes takes a sanguine view. He has, no doubt, at times a desponding shudder at the probable ultimate triumph of ugliness justified by cheapness; still, he gives, with some interesting detail, substantial reasons for hope that the gloomy anticipations of Sir George Birdwood, of which but recently the fulfilment seemed imminent, may yet be averted.

We might easily enlarge on the excellence of the author's drawings, both as to architectural detail and grouping of figures. As a rule their reproduction is good, though occasionally blurred and indistinct. A little silhouette of a tropical sunset with the tree tops bending under the hot wind has also much merit. One of the most attractive represents the island of Jug Munder in Oudeypore, and the artist's pen supplies the colour to complete his drawing:—

"The larger island of Jug Munder presents the most fascinating silhouette.....At sunset when the water, unbroken by a single ripple, repeats the glow of the sky, the island is the one dark note in all the expanse of pale rose, save for the purple range of hills on the mainland beyond. Over the low line of arches and domes and white garden walls, which repeat the cool azure tint of the sky above, rise the dusky and massive crowns of ancient mango and banyan trees, and high above them towers a fringe of graceful fan-palms and cocoanuts.....

One of the great state barges with high bow and poop, like the old Greek galleys, was anchored at the steps, surrounded by a fleet of small craft, and the passengers—a crowd of holiday-making women and children from the great palace across the water, accompanied by their male attendants and servants—were all seated on the pavement. A long shaft of sunlight streamed through the open gateway of a garden behind, falling upon the sitting groups, kindling into vivid scarlet the prevailing reds of their costumes, touching the flashing ornaments and the rare spots of white, until it resembled nothing so much as a glowing parterre of geraniums. When, by a common impulse, they all rose and moved towards the boats, there was an indescribable tumult of color, which seemed to culminate when the great barges floated slowly out, crowded with their scarlet and crimson freight, all in the shadow of the tall trees, into the long white reflections, shot across with azure and violet from the sky, and beyond rose the palace walls and hanging gardens of the white city. Something like this combination was attempted at the opera in Paris, when 'Zamora' was given nine years ago, and it all seemed fairy-like, ideal, and altogether very superior to anything in this matter-of-fact world, so near the grimy suburbs of Levallois-Perret and Asnières—but I had not then seen the island of Jug Munder. A prolonged sojourn at Oudeypore, where the emotional element seems to survive only in the world of color, might become monotonous in the course of time, merely from the absence of anything ugly and 'philistine' by way of contrast."

Towards the end of the volume the author leaves the domain of art and touches on various questions of which he perceives the importance, e.g., on the opium question, as to which he says the discovery by the Commission of the unsuspected virtues of the drug should greatly increase its consumption; on finance and the silver question; and on the recent cow-killing disputes; and in the course of his Indian journey he relates many experiences both useful to the traveller and generally interesting.

Travellers in India should learn to spell both "kharki" and "solar topee" without the *r*. In the latter case the sun has no etymological connexion with the hat. Slips like "Imshallah," "the Emperor Baba," and "de rigueur," we may assume to be misprints, as also surely "a specie," employed as the singular of *species*.

#### THE NAVIES OF THE FUTURE.

*La Flotte nécessaire.* Par le Contre-Amiral Fournier. (Paris, Berger-Levrault & Cie.)

IMPORTANCE is given to the publication, in the last days of the year just closed, of Admiral Fournier's book by the fact that on December 29th there appeared a decree of the French Republic creating that tactical school which it is the object of his work to advocate. Little or nothing had been said publicly beforehand about the school. The book appears, proposing a sea-going school of three armed cruisers, to have its headquarters in the Mediterranean, and to practise the tactics put forward by Admiral Fournier, who himself, we believe, is connected with Toulon. The same week the whole establishment here suggested is decreed, and we understand that Admiral Fournier is to be at the head of it, with headquarters at Toulon. It is so certain, from the facts that we have stated, that this admiral has succeeded in impressing his views upon at least the present Minister of Marine of the

Republic that we make no apology for at once writing upon a volume which we should not otherwise have thought it necessary to notice. The proposals of the book are very frankly, and we should add very courteously, directed against this country, and Admiral Fournier is not so easily satisfied as are most French admirals. He does not put before him, like the late Minister of Marine, merely the possibility of being able to make a fair defence against the fleets of England, but he proposes as his object the creation of a French fleet "sure of victory."

Admiral Fournier starts with the assumption that the wars of the future will be fought at sea with high explosives. Over and over again he states that the projectiles will be filled with matter of an "incalculable destructive power," of a wholly "unexpected power"; and he writes of "the new explosives," of the "frightful ravage" which they will wreak, and the consequent demoralization of the crews, and of the "incomparable and decisive destructive power, of which the precedent of even the most recent battles can give but a faint idea." This is a serious matter. It was lately stated somewhat triumphantly in the press that British cordite was now admittedly superior to French melinite. They are not, so far as we are aware, used for the same purpose. Cordite is used to blow a bullet from a gun, and has to be compared with the various French military and naval smokeless powders. Melinite is used as the bursting charge of shells, and is at present in use both in the French army and in the French marine. Up to a few months ago no English man-of-war carried a high explosive in her shells. Although we believe that something has been recently done in the direction of the use at sea by our navy of high explosives, there can be no doubt that the French have had a start of us of at least a year or two in the use at sea of the frightful new explosives which Admiral Fournier describes.

In the first part of his book, which follows that introduction to which we have hitherto referred, Admiral Fournier sets out by stating that France is permanently menaced "by the pretension of England to the empire of the seas." It results that

"the most pressing of her duties is to fit her navy for the terrible stress of an obstinate and lengthy war against this eventual enemy, dashing and stubborn; for the best guarantee of peace for France would be that she should dispose of a naval force so composed and organized as to be able, at every moment of time, to hold in check the fleets of England."

The plan by which Admiral Fournier proposes to create for France a fleet sure of victory is by ignoring the whole of her existing fleet, and creating the fleet of the future in a period of twenty-five years. That fleet is to be of a single type and is to consist of ships of 8,300 tons, which will be, as we understand, intermediate between the light battleship and the heavy cruiser. The ships are to be completely but thinly plated with Harvey-Carnegie plates. They are to be very fast, and they are to do duty both as battleships and as cruisers, although in the second line (behind them, for use merely as cruisers) there are to be the fast armed mail steamers. The author frequently speaks of the Dupuy-de-Lôme as a good

ship, and suggests that the ship which he recommends may be considered as an improved Dupuy-de-Lôme, of 2,000 tons more burden, with improved protection, and armed exclusively with quick-firing guns discharging shells filled with high explosives—the guns to be as heavy as from time to time the improvements in mechanical science enable quick-firers to be constructed. This ship, however, he admits, would not be able to stand against the fire of our heavy guns if she presented her broadside to that fire; but she is so to manoeuvre (and the whole French fleet of the future is so to manoeuvre) as never to present but an oblique surface to the blows of the British guns. This seems difficult, and we shall see what our admirals say about it. How the French fleet is to use its speed to circle in a long turning line round the British fleet, as recommended by the author, without presenting the broadside of its ships to the fire, or to the ram, or to the torpedo, it is difficult to understand; and the chapters of mathematical calculations by which the author seeks to enforce his view do not carry conviction to our mind. We shall be astonished if the creation of the new technical school, which is to teach Admiral Fournier's system, does not meet with severe criticism even from the naval men of France.

Much that the author says is evidently true. It is certain that the fire of the new guns throwing shells filled with high explosives will demoralize the crews of ships only partially protected. It is also obvious that a homogeneous fleet will under certain circumstances possess an advantage over fleets composed, as is the French fleet of to-day, of various types of ships. Admiral Fournier's ship is to be very fast, to pour a tremendous fire, to carry a great deal of coal, and to be able to run great distances. She is to have every advantage except that of considerable protection; and a fleet composed of such ships will no doubt offer advantages under certain circumstances, though it may offer drawbacks under others when compared with a fleet of the new large British ships.

Admiral Fournier promises France the completion of nine of his new ships every two years for the present French expenditure, and, although he proposes to hasten construction by increased expenditure, he is moderate enough to name twenty-five years for the creation of the 117 ships of the homogeneous fleet which is to beat us. At great length he presses the arguments, both strategical and tactical, which make in favour of the creation of an absolutely homogeneous fleet. He admits improvement in the course of the twenty-five years that, at the outside, his fleet may take to build, but improvement which he thinks must always run upon the same main lines, and which will chiefly affect the weight of the quick-firing ordnance. Incidentally he asserts—and in this point we agree with him—that every ship taking part in battle between two great naval powers will be so damaged as to need repair from arsenals sufficiently provided with docks, which must be near at hand. This fact, of course, tells heavily for France in the Mediterranean. It also tells in favour of the building of two middle-sized ships

instead of one very big one, or, in other words, in favour of numbers so far as numbers can be procured without so diminishing the size of the ships as to involve other more serious disadvantage.

Admiral Fournier takes little account of the Russian alliance, although in one passage he points out the necessity for England "to prevent the junction of the allied Franco-Russian forces, either in the Channel or in the Mediterranean, in the possible case in which the Russian fleet had not been able to make use of a period of political tension to complete its concentration with our fleet in our ports before the commencement of hostilities." France, according to Admiral Fournier, is to be able in twenty-five years to beat us by herself, and still more easily, therefore, we suppose, to beat us with the help of Russia.

Coming to his squadrons, Admiral Fournier proposes that there shall be four squadrons of nine ships each for the Mediterranean, three of the same strength for the Channel, and one for the Bay of Biscay. Martinique is to be the centre of a squadron, Dakar of another, and Madagascar of yet another. Of course, Dakar threatens our important coaling station of Sierra Leone; and Madagascar also menaces our route to India. Besides the 117 light ships of the line, there are to be 300 torpedo boats, of which considerably more than one-third are to be in the Mediterranean, rather more than one-third in the Channel and Bay of Biscay, with squadrons in Indo-China and Madagascar, as well as round Dakar and Martinique.

When he turns to the consideration of the necessity of cruisers, as apart from his proposed light battleships, our author says that cruisers can never compete in speed with armed mail steamers. He considers the experiment lately made by the Americans conclusive in proving that military cruisers will be, on the one hand, too weak, both in protection and in offensive power, to hold their own as warships, and, on the other hand, too slow to catch armed mail steamers. Admiral Fournier also thinks that no navy can produce such stokers as those exclusively trained in mail steamers. Another point upon which our author is very clear is as to the unwisdom of ever attacking the shore. He thinks, with many British naval officers, that the waste of time, the chance of being caught, the risk of damage, are so great that every naval officer ought to have exclusively in view the advantage of finding and "attacking the floating enemy, wherever we meet him, in such a way as to remain in command of the sea after having reduced the enemy to a condition of powerlessness." He would confine the use of ships in engaging shore defences to the single case of covering the landing of troops.

The respite till 1921 which Admiral Fournier gives us will doubtless be employed to good purpose by our authorities. To us, we confess, he seems somewhat of the Gascon. Yet the circumstances mentioned in the first paragraph of this notice prove that, whatever we may think of Admiral Fournier's theories, they are in a certain degree accepted at the Admiralty of France, and must be accorded by ourselves a con-

sideration which intrinsically they hardly, perhaps, appear to deserve.

*Last Poems.* By James Russell Lowell. (Innes & Co.)

By the device of printing on alternate pages only, the publishers of this book have managed to expand ten short poems into a small volume. This volume, we are informed by Lowell's literary executor, Prof. Charles Eliot Norton, "contains those of the poems which Mr. Lowell wrote in his last years which, I believe, he might have wished to preserve." If this is a mere assumption on the part of Prof. Norton, we are inclined to think that he has been somewhat unwise in acting upon it. Lowell was never, in any proper sense of the term, a first-rate, or even a second-rate poet; but some injustice cannot but be done to an occasionally resonant rhetorician, a frequently humorous versifier, by the publication of such tame, tasteless, and incompetent verse as most of that included in the volume before us. One piece, indeed, there is which is redeemed from the commonplace by a Browning-like touch of sentiment, and a note of rhetoric somewhat gentler and more human than usual; yet even this is impassioned speech rather than poetry. The piece is called 'The Nobler Lover':—

If he be a nobler lover, take him!

You in you I seek, and not myself;

Love with men's what women choose to make him,

Seraph strong to soar, or fawn-eyed elf:

All I am or can, your beauty gave it,

Lifting me a moment nigh to you,

And my bit of heaven, I fain would save it—

Mine I thought it was, I never knew.

What you take of me is yours to serve you,

All I give, you gave to me before;

Let him win you! If I but deserve you,

I keep all you grant to him and more:

You shall make me dare what others dare not,

You shall keep my nature pure as snow,

And a light from you that others share not

Shall transfigure me where'er I go.

Let me be your thrall! However lowly

Be the bondsman's service I can do,

Loyalty shall make it high and holy;

Nought can be unworthy, done for you.

Men shall say, "A lover of this fashion

Such an icy mistress well besems."

Women say, "Could we deserve such passion,

We might be the marvel that he dreams."

This reminds one of some of those graceful early pieces in which Lowell was at all events simple in form and downright in sentiment. Elsewhere, however, in the book it is scarcely the qualities of simplicity and directness which are the most obvious or the most typical. The writing is more generally heavy and surcharged, striving after a fulness which does but end in repletion, as in these lines, for instance, from a poem addressing 'Turner's Old Téméraire, under a Figure symbolizing the Church' (such is the title of the piece):—

How didst thou trample on tumultuous seas,  
Or, like some basking sea-beast stretched at ease,  
Let the bull-fronted surges glide  
Caressingly along thy side,  
Like glad bounds leaping by the huntsman's knees!

What a confusion of metaphors, and how ineffectually they are flung about! Metaphor was always a pitfall to Lowell. Alike in verse and prose he was convinced that good writing meant metaphorical writing, and that the best style was the style most packed with metaphors. The figure of speech was to him speech at its finest elevation; and he



laid violent and indiscriminate hands on everything that could be compared to anything else. Sometimes his comparisons are curiously out of place, as when he speaks of two floating goldfishes,

Grave as a pair of funeral urns;  
and, still addressing the goldfishes, alludes to "your prose-bounded day." At other times he is somewhat too mechanically accurate in his elaboration, as in the opening lines of the same poem (the first in the volume):—

What know we of the world immense  
Beyond the narrow ring of sense?  
What should we know, who lounge about  
The house we dwell in, nor find out,  
Masked by a wall, the secret cell  
Where the soul's priests in hiding dwell?  
The winding stair that steals aloof  
To chapel mysteries 'neath the roof?

Here we have a certain ingenuity, an ingenuity cleverly and deliberately applied to the manufacture of an article of fancy. It is not poetical ingenuity at all; it has not even the pretence of having been found by the way, or in dreams; we can but praise the skill of its making. With Lowell a very genuine, though extraordinarily unpoetical, humour adds, not infrequently, to the strained and prosaic effect of these experiments in fancifulness.

Help me to tame these wild day-mares  
That sudden on me unawares,

he exclaims, in a poem meant to preserve a discreet gravity of playfulness; and in another poem, still more serious in sentiment, he tells us

Thought is lumpish, Thought is slow,  
and presently figures Thought in Love's  
"deserted nest," as he

Sits to hold the crowner's quest;  
Thought finally following Happiness to  
— a brink

Whence too easy 'tis to fall  
Whither's no return at all;  
Have a care, half-hearted lover,  
Thought would only push her over!

"Thought would only push her over"! Conceive of a poet with any fine sense of the eternal soul or the musical speech of true poetry thinking, writing, and printing such a line! But after all it is not the prevalence of bad lines, of false metaphors, of any other external blemish, that forbids us to assign Lowell any place among the conspicuous poets of his time; it is his radically prosaic attitude of mind and his radically prosaic construction of verse. His work is full of fancy, but he seems to take his fancy out of pigeon-holes. He gets the right number of syllables in his lines, but he seems to get them by counting on his fingers. No incommunicable charm ever for a moment descends upon his altar to the Muses in light, or ascends from it in fire. That he should ever have seemed to the American critic or the American public a poet of national importance is, perhaps, the severest criticism on itself that the American nation has ever made.

*De Quincey and his Friends: Personal Recollections, Souvenirs, and Anecdotes of Thomas De Quincey.* Written and collected by James Hogg. (Sampson Low & Co.)

THE wisdom of publishing scrap-books is always doubtful, and we are unwilling to dogmatize about particular cases. Human

nature will not allow a man to refrain from making these collections for the author he loves, and to the collector they must inevitably appear interesting and valuable.

The name of Mr. James Hogg is a passport here. We cannot forget the 'Collected Works' of De Quincey, which, as he notices with truly justifiable pride, "his father, his brother, and himself were first privileged to set before the public." It must be admitted on the other hand that the volume contains little new matter, and certainly none of real importance. It is an album of souvenirs and criticisms, reprinted from magazines and the appendices of other works, which may be accounted a final last part to the 'Memorials' and 'Posthumous Works.' Here are the interesting "Notes of Conversations" by Richard Woodhouse, Mr. Findlay's valuable "Personal Recollections," the genial "Reminiscences" of Mr. James Payn, the quaint "Thomas Papaverius" from the 'Book-Hunter' of Dr. Burton, Dr. Shadworth Hodgson's thoughtful essay "On the Genius of De Quincey," and the editor's "Days and Nights" with the English opium-eater. Dr. Japp (H. A. Page) has contributed a "concise review" of "De Quincey's Friends and Associates," which is rather fragmentary, and adds little to the author's useful 'Life.' Other "souvenirs and anecdotes," veritable oddments, have been added, among which a "Latin Theme" by De Quincey, "Recollections of the Glasgow Period" by Mr. Colin Rae-Brown, and Edinburgh "Recollections" by the Rev. F. Jacox have not, so far as we are aware, appeared before. Dr. Moir's ballad 'De Quincey's Revenge' fills rather more than twenty pages, and Mr. Hogg has produced a few unpublished letters, besides "telling the story, for the first time, of a curious incident in the history of the 'Confessions.'" It seems that as soon as the advertisements of De Quincey's 'Collected Works' appeared, the late Mr. John Taylor, of Taylor & Hessey, "claimed the absolute copyright of the 'Confessions,' and peremptorily forbade the use of them in any edition of the author's works," declining at the same time "to enter upon the grounds of his claim, or to consider any possible arrangement in the matter." De Quincey, of course, had no documentary evidence and did not clearly remember the circumstances, but he "firmly believed he had never made any assignment of the 'Confessions,'" though a number of reprints had been published without his being consulted. Mr. Hogg therefore got up the case, challenged Mr. Taylor's claims in a private letter, and warned him that a refusal to withdraw or explain would be followed by an action—"calling on him for 'count and reckoning' of all the profits accruing from every edition of the 'Confessions' which had been issued by him personally or under his authority." Mr. Taylor made the unsatisfactory reply that, as De Quincey and himself were then old men, he had reconsidered the whole matter and withdrew his claims. We have no right or desire to condemn the prisoner unheard; but it is impossible not to regret this strange appearance of ungraciousness, if nothing worse, in a firm of honourable reputation in its day.

But the item in this volume most undeniably welcome is De Quincey's charac-

teristic paper (never included in any British edition of the author's 'Collected Works,' though printed in 'The Instructor' and in J. Hogg's 'The Wider Hope') 'On the Supposed Scriptural Expression for Eternity,' with its striking final paragraph:—

"I, separately, speaking for myself only, profoundly believe that the Scriptures ascribe absolute and metaphysical eternity to one sole Being, viz., to God; and derivatively to all others, according to the interest which they can plead in God's favour. Having anchorage in God, innumerable entities may possibly be admitted to a participation in divine *aon*. But what interest in the favour of God can belong to falsehood, to malignity, to impurity? To invest them with æonian privileges is, in effect, and by its results, to distrust and to insult the Deity. Evil would not be evil, if it had that power of self-subsistence which is imputed to it in supposing its æonian life to be co-eternal with that which crowns and glorifies the good."

#### NEW NOVELS.

*The Sport of Stars.* By Algernon Gissing. 2 vols. (Hurst & Blackett.)

MR. GISSING has somewhat overlaid his story with incidents, explanations, and unnecessary words. One volume would have been sufficient for the development of the central plot—that of an ambitious boy rising in the world, forgetting his humble friends, and, at the height of his success, making what he means to be a full and absolute reparation. But the reparation is more than half a failure; Mr. Gissing deliberately makes the fruit of virtue turn to ashes between the teeth. Nothing could be more cynical and pessimistic than his treatment of Emily and Laura; the only gleam of geniality in the hero's triumph over himself is centred in a maudering old man, and his flickering ray of satisfaction bears no proportion to the cost at which it has been secured. In fact, the wrong-headed hero causes far more trouble by his sacrifice than he did by his juvenile selfishness; the reader, and apparently the author himself, sees that Theodore Carr has been the sport, not of "stars," but of the *ignis fatuus* of an inflated selfishness from beginning to end. The story is fine enough to bear this criticism of its leading motives. It contains idyllic touches of more than ordinary power.

*A Question of Faith.* By L. Dougall. (Hutchinson & Co.)

A WOMAN who loves a mystery, and a damsel who loves to test the faith of her suitor, are not by any means rare in the constitution of humanity. Alice Bolitho, the charming heroine of 'A Question of Faith,' would answer pretty well to both definitions, though Miss Dougall may think that they are not very applicable to the character she has drawn. There is a mystery in connexion with Miss Bolitho, and it does act as a test of faith in the man who wants to marry her. An old moorside dame, about the time when this man makes his appearance, has found a beetle without any feelers. As she puts it:—

"There's beetles as crawl about; they've got feelers, zoo they can know where they be going an' what they be doing. If half the beetles wer' a-given no feelers, an' had to run among them as has, would that be right and vair?"

Miss Dougall has drawn such a beetle, if not two, and her picture is delicate and discerning.

*In a Hollow of the Hills.* By Bret Harte. (Chapman & Hall.)

HERE Mr. Bret Harte keeps at about his usual level. Above it he sometimes goes, below it seldom. Few story-writers maintain so evenly a high standard of excellence. His range is comparatively limited, but his workmanship is good. His short books are his best; he is a story-writer rather than a novelist. Though he sticks to such varieties of human nature and scenery as the Far West affords, and lays himself open to the charge of sameness, the discerning reader is inclined to praise him for knowing his own capabilities and for doing well what is within his powers. He is without a rival in his own field. In this story there are undoubtedly some shortcomings. The heroine is astonishingly forward, and it is hard to see any ground for the fascination exerted or felt by her; but the author has contrived somehow to win one over and to make one forgive improbabilities. The charm of the little book lies in the precision of the description both of character and of scenery and in the strange contrasts which life in the West presents. The solitary mill in the midst of the forest, the old Spanish college and convent, the gang of stage-coach robbers, the simple, honest occupant of the mill—all these are made absolutely vivid, with bits of minute observation which convince and touches of pathetic humour which charm the reader.

*When Greek meets Greek.* By Joseph Hatton. (Hutchinson & Co.)

To take the real characters of history, with actual incidents in which they were concerned, and weave into these fictitious characters and fictitious incidents, is the ordinary device of the historical novel; but it has manifest dangers, and needs to be handled with great skill and discretion. The historical novel can scarcely fail to pervert history, especially when it makes the real actors of history play a part in fictitious romance. But there are many shades of perversion, and the true artist, who alone is able to write good historical novels, rarely perverts, and generally illuminates. Mr. Hatton's story runs in constant proximity to the danger which we have described; but he need not be singled out as a special offender. He somewhat colours the history of a time which is still full of actual controversies; but the story which he tells is well studied and interesting.

*The Way of a Maid.* By Katharine Tynan Hinkson. (Lawrence & Bullen.)

THE doubtful praise that she is painstaking will never be bestowed on Mrs. Hinkson's performances. She is a careless writer, and is, or appears to be, ignorant that such an art as construction exists. Thus her stories are overlong, disconnected, and disproportioned, and her work is less good than that of writers who have not half her talent. Now in the book before us she has not even troubled to fix her point of view. On one page she writes for men and women, on the next for the young person, and she meanders

on, explaining characters which need no explanation, as their creator has the gift of life. For so young an author she has an old-fashioned method—one would suppose her of the generation of Miss Yonge; she has the innocence, the healthiness, the optimism, and the freshness of that earlier time, but she has also the discursiveness and the rambling narration, the abuse of coincidence, and the loose construction that passed unnoticed in a generation that took its fiction lightly, but that are tolerated in this more exacting age only when the author can enchant us by the magic of his style. Mrs. Hinkson has not this magic, though she can write well, and always writes pleasingly. The merit of her story is the character-drawing, which is so simple, sure, and true as to be masterly. The personages in this unambitious tale all live; they shape their own course and form their own destiny, and the fascinating Nora is as bewitching as she is meant to be. The men, too, though lightly sketched and somewhat conventional, are good. They are every-day folk, but they are not lay figures, and the picture that is made up of them convinces us of truth. Here and there are touches so delicate and so true that the reader feels that Mrs. Hinkson could, if she would, give him something ten times better; and as it is, 'The Way of a Maid' must be recommended to all who like a pure, wholesome story with a wayward reprehensible, lively, impassioned, and wholly enchanting little heroine.

*A Spoilt Girl.* By Florence Warden. (White & Co.)

LITTLE need be said of 'A Spoilt Girl,' Miss Warden's latest contribution, except that its ultimate fate must be to swell the pile of perishable fiction. It has really no merit of any kind. Even as a "potboiler" it is poor; for the author's dashing way of telling a story seems to have deserted her. Her manner of depicting her characters is dreadfully exaggerated from start to finish. The fierce, wild brothers and their fair barbarian of a sister cannot be invested with a spark of reality—nor worse, of interest. They are not possible, much less probable. No enlightened neighbourhood at the end of this century could for a moment tolerate them. Their evil but purposeless deeds are supposed to scare away tenant after tenant from a desirable old country house in Kent. Their rude lawlessness and childish misdeeds are at once an anachronism and a stupidity. Blows, ear-boxing, bad language, and amenities of the kind are faintly reminiscent of the manners and customs of the unforgettable dwellers on Wuthering Heights. To tell such a story and leave it human at all demands genius, and Miss Warden's talent does not cover the ground—not by a long way.

*White Sand.* By M. C. Balfour. (Fisher Unwin.)

THOSE who like their fiction to be of the *fin de siècle* order may find their needs supplied by this solid volume with its charmingly decorative cover. The author has obviously and of set purpose determined that her characters shall belong to that world about which we hear so much nowadays, and of which—it may fortunately be added—we see so little, in so far as the

society described by the school to which Miss Balfour has given in her adherence is supposed to represent any world of human beings at all. Certainly Mrs. Carpenter and the other invertebrate animals who formed her circle and chattered their nonsense (which is not so often amusing as it should be) have little enough flesh-and-blood vitality about them, and their misdeeds are therefore proportionately uninteresting. Jack Borlase and his unwilling elopement at the end of the story show more ability than any other portion of it. It must be confessed that the characters are seldom so tedious as when they are exchanging witticisms. Borlase, however, is a thoroughly human young man, and quite an attractive one. In spite of all drawbacks there are in the book many signs and tokens of power to do better work if the author finds the right groove, and one in which she can run more easily than in this laborious determination to be flippant and emancipated.

#### LAW-BOOKS.

*The Law relating to Literary Copyright and the Authorship and Publication of Books.* By Daniel Chamier. (Edinburgh Wilson.)—Notwithstanding the recent editions of 'Copinger' and 'Scrutton,' there must be many to whom this little book will be found useful. It gives a fairly full, but at the same time concise account of the law of copyright as affecting literary works, and of the legal side of agreements and dealings between author and publisher. The statement of the law is, on the whole, accurate and well put. There is, perhaps, too great a tendency to set out decided cases and judgments in the text, but it is not given to every one to state principles at once accurately and so as to be understood of the multitude, and an excess of illustration and example is at all events a fault on the right side. There are one or two instances in which the author has made, not actual mistakes, but slipshod statements, liable to give a wrong impression, which might have been avoided by a little care and consideration. For instance, there is the statement that to be entitled to copyright a literary work must be "original"; whereas it is clear that originality, in any proper sense of the word, is not in the least essential to secure copyright, and the author consequently goes on to explain that by "original" he means something entirely different, which he calls "original in law," a most barbarous and unnecessary expression, almost as bad, in fact, as "legal fraud" (meaning something which is not fraud at all), a term which we are glad to see has recently been condemned even by the judges. A little thought would have enabled the author (and others who have used the expression before him) to explain what was meant without distorting the English language. As an instance of omission it may be noted that the important case of *Warne v. Seebohm* is not cited in reference to the "dramatisation of literary works," but only under "infringement by gratuitous distribution of copies." All that is required is the addition of another note, but the omission might lead to the case being overlooked by a person searching for authorities under the first head. These blemishes are, however, few and of no great importance, and the work may, on the whole, be conscientiously recommended to any one requiring a cheap and trustworthy guide on the subject. The legal relations between authors and publishers are particularly well treated, and the forms of agreements are adequate, though they should not, of course, be adopted wholesale without consideration. There is also a very useful chapter on "Property in Titles," but we are afraid that authors and editors will never be disabused of the idea that some exclusive right



to the use of a title can be acquired by simply registering it at Stationers' Hall.

*The Theory and Practice of the Law of Evidence.* By William Wills. (Stevens & Sons.)—"This book," we read in the preface, "has grown out of a course of lectures delivered to the students of the Incorporated Law Society in 1889." The author's aim has been to produce a work useful alike to the student and to the practitioner in the "ordinary run of *nisi prius* and criminal work." In forming such a design Mr. Wills has set himself a rather difficult task; and it is observable that some subjects which are, by his own frank admission, generally included in works on evidence, are omitted or only briefly discussed, partly at least because a more lengthy treatment would have been difficult in a work of so small a size. Thus the subject of public documents is not treated at length in the text, but is comprised in a tabular appendix. The arrangement, it may be freely admitted, is most clear, and the table must be useful as far as it goes, the only adverse criticism that suggests itself being that it is, perhaps, too short to be thoroughly serviceable—a point as to which the author himself has some misgivings. The subjects or groups of subjects are arranged alphabetically in the first, or left-hand column; the second column enumerates the "facts to be proved"; the third column states what will be sufficient proof, e.g., a "copy," an "office copy," or a "certified copy," signed, sealed, published, &c., as prescribed by law in each particular case. Thus—to take a simple instance—opposite to the heading "Births," in the first column, we find in the second column the words "Fact and date of birth within England or Wales, Christian name and sex of person born, names of parents, and rank or profession of father," while the third column, in a much longer entry, describes the particular kind of document which constitutes a sufficient proof, and the manner in which it must be produced under various circumstances. As regards the text of the work, the divisions seem to be good and practical, and the statements are vouched for by references to statutes and decided cases, of which the lists extend to thirty-one pages. The index is of fair length, occupying about twenty pages; but there might with advantage be a few pages more, so as to admit of more numerous sub-heads. The book is too technical for the general reader, and scarcely comprehensive enough for the full-blown lawyer; but it may safely be recommended to students, or young practitioners who wish to have a good general view before attempting to follow up the subject in its almost innumerable details.

*Ruling Cases.* Arranged, annotated, and edited by Robert Campbell, M.A. With American Notes by Irving Browne. Vols. II, III, and IV. (Stevens & Sons.)—Everybody—that is to say everybody who has anything to do with the study of English law—is aware of the well-deserved fame of 'Smith's Leading Cases' (common law) and 'White and Tudor's Leading Cases' (equity). It is permissible, perhaps, to assume that the title 'Leading Cases' may have suggested the title of the work before us, and it is certain that the method of the older works has been followed, in a great measure, by the editor of 'Ruling Cases.' But it would be unfair to make the statement contained in the previous sentence without at once explaining that in several respects the present work is different from its supposed prototypes, and that its designer ought thus to be credited with a certain amount of originality of treatment. In the first place, the new work is vastly wider in scope, as it travels impartially through the whole region of law, instead of lingering lovingly over a few favourite spots. Secondly, it is arranged according to the alphabetical order of subjects, so that a reader who wishes to investigate some point

about "Ancient Light," "Alien," "Banker," &c., has only to refer to the cases ranged under those heads. The comprehensive design of the work, it may here be noticed parenthetically, is clearly shown by the circumstance that the author only gets as far as "Bill of Lading" at the end of the fourth volume. Another new and not unimportant feature is the presence of the "American notes," which increase the importance of the work by making it useful on both sides of the Atlantic. The recent appearance of more than one collection of what we may call selected cases (as distinguished from general reports) is significant as showing how deeply the pressure of the ever-increasing mass of judicial decisions is felt; yet it can scarcely be hoped that any work of this kind will effectually lighten the burden, for, although the counsel on one side, and even the presiding judge himself, may think that the true law as to a contested point lies enshrined within its pages, the counsel on the other side will certainly not forego his right of search in the countless volumes of cases from the earliest times down to the modern 'Law Reports.' We have known a case to be decided in five minutes or thereabouts on the authority of a House of Lords decision fifty years old, much to the surprise of believers in the so-called "authorities," who had left it unmentioned in their pages—pages which were fondly believed to contain a description of every decision worth notice! To such accidents those who rely on any partial collection of decisions, like that of Mr. Campbell, must be at least equally liable. But what is to be the end of our incessant piling up of fresh cases, good and bad, on the shoulders (already far too heavily weighted) of judges and counsel? Lord Westbury once suggested, in a long and well-considered speech in the House of Lords, that digests of really good decisions should be drawn up periodically, so as to do away with the necessity of searching for grains of truth in the mixed stores of the reports. Perhaps such a plan might be useful, if feasible; but who, we would ask, are to be the digesters—"quis custodiet ipsos custodes?" If the digest were issued nominally by the whole body of judges, it is clear that it would really be the work of some subordinate, for it is quite impossible that their lordships could spare time to revise it themselves; moreover, our respected judges are after all only men, and each might reasonably think a little too highly of some of his own decisions as worthy of being embodied in the official record. The only way out of the difficulty would seem to lie in the appointment of a committee of selection, say of five well-trying lawyers, to be of equal rank with the judges and to enjoy the same practical immunity from dismissal. With such an arrangement as this Lord Westbury's scheme would, we think, be workable; if so, it would—perhaps not immediately, but after a few years' experience—conduce both to a lessening of the terrible uncertainty of the law and to a saving of the judicial (in other words, of the public) time. In taking leave of these handsome and important volumes we think it right to notice three points of detail. Mr. Campbell has been assisted in his labours by Mr. A. E. Randall, of the Chancery Bar; and a promised improvement has been effected in vol. iii., viz., the indication of the "original paging" (i.e., the paging in the original reports) throughout each of the cases. Every practical lawyer will understand the advantage of this. Finally, a "head-note," stating the form in which each case came up for decision, and a brief *précis* of the facts are prefixed to the cases on "Bill of Lading," and will be prefixed to all subsequent cases.

The corpus of Mohammedan law accessible to European readers has been enriched more than once of late years by the liberality and enterprise of the Netherlands Government; and we have now before us a fresh and valu-

able work from this source, the 'Fath al-Qarib,' *La Révélation de l'Omniprésent* (Leyden, Brill), issued with Arabic text and French translation side by side, the former edited and annotated, the latter executed, by Dr. L. W. C. Van den Berg, Professor of Mohammedan Law at the École des Indes at Delft. Those who are interested in the subject will remember that the 'Minhadj at-Talibin'—a work dealing, like the 'Fath al-Qarib,' with the Shafeite branch of the Sunni law—was brought out at Batavia only a few years ago by the same author (by order of the Colonial Government), and it says very much for Dr. Van den Berg's industry that he has been able to reproduce another important treatise after so moderate an interval. Apart from the preparation of the French version, a considerable work in itself, the examination of several manuscripts must have occupied a good deal of time, for the numerous variants in the notes bear witness that this duty has been laboriously carried out. The 'Fath al-Qarib,' a commentary on an older work, divides with the 'Minhadj at-Talibin' the allegiance, at the present time, of the dwellers in the Eastern Archipelago; and a passing glance discovers, on one point at least, a most serious difference, the former work refusing a place in the order of inheritance to the *cognats* (called "distant kindred" by English writers), while the latter admits them and lays down distinctly, though briefly, the order of their succession. It may be remembered that the 'Sirajiyah,' a Hanifite work of the highest authority in British India, treats at great length of the "distant kindred," and works out some most interesting problems respecting their rights as among themselves. So long as our courts have only the Hanifite branch of the Sunnis to deal with, the mere right of this class of relations to a place in the succession will not be disputed; but the 'Sirajiyah' itself states that the Shafeite doctrines exclude the "distant kindred"; and as some few Shafeites are said to exist in various parts of the Empire of India, the question of their possessing any rights at all may come before the High Courts and the Privy Council sooner or later, and Dr. Van den Berg's works may be brought into requisition by both parties to the controversy. It would be interesting, in the mean time, to know what the courts of the Dutch Indies have thought about the succession of "cognats." Those who are at all familiar with Mussulman modes of thought will not be surprised to hear that, although a considerable body of actual law is contained in the 'Fath al-Qarib,' a large part of that work consists of a mass of most minute regulations as to prayers, purification, and similar matters, which are not generally, at least in Europe, considered to come within the range of law. For the student of men and manners such regulations possess a certain interest, though they may prove a little tedious on account of the multiplicity of petty details. Conspicuous throughout the book is that spirit of pious devotion which so generally pervades the works of Eastern jurists; the peroration (or rather the prayerful ending of a devout peroration too long to be reproduced here) may be rendered in English as follows: "Glory to God, who conducts us in the path of equity. God suffices us; He is the mediator above all other mediators. May the grace and the benediction of God rest on our Lord Mohammed, on his family, and on his companions! May He bless them with His most precious and eternal benedictions until the last Day! Glory to God, the Master of all created things!"

#### LOCAL HISTORY.

It is difficult to know exactly what to say of *A History of the Old Parish of Cheadle in Cheshire*, by Mr. Fletcher Moss, and published by him at Didsbury. The author is at present by no

means qualified for writing a serviceable town or village history, yet he is an enthusiast regarding all things relating to Cheadle and its neighbourhood, and as a son of the soil he has had means of accumulating information on diverse subjects which would never have come to the ears of one who in many other respects might have been far better fitted for the work. The author is—so he tells his readers—a retail trader. He apologizes, not for his business—which, of course, does not need any apology—but for the literary defects of which it has been the cause. "I am," he says, "continually being interrupted during the writing of this book, either to sell cheese or on some other petty business; errors and omissions are sure to occur, and it is to be hoped the readers will excuse them." This, we are quite sure, every literary man will be ready to do. Though but a small number of us sell cheese, there are very few who have not endured the torment of which Mr. Moss complains. Cheshire is not rich in topographical literature. Daniel King's 'Vale Royal of England'; or, the County Palatine of Chester Illustrated, is a good book of the old sort, well fitted to stand on the same shelf with Plot's 'Oxfordshire'; but it is needless to say that a work written for the delectation of country squires in the days of the Commonwealth does not supply present needs. Ormerod's three volumes, even in the last edition, though a compilation of rigid accuracy, belong to a time the wants of which were not as ours are. Some little good work has, it is true, been done on a small scale, but a parochial history of Cheshire villages is much wanted. We cannot, therefore, avoid being sorry that Mr. Moss's book has appeared, for it may not improbably stand in the way of something far better. This could not have been the case had the author called it by its proper name, a volume of gossip. Had he done so we could have raised no objection to his telling us what he thinks regarding German princes, or the names which the modern jerry-builder gives to streets and squares. On some of the subjects on which he thinks good to discourse we are in full accord with him, and where we differ we find his opinions amusing, but we do not wish to come across such things in a history of Cheadle. A late Italian ecclesiastic used to tell a story of a Roman priest who published a book, the title-page of which set forth that it was a treatise on the tarantula spider, but which when opened proved to be, in great part, a discourse regarding the Holy Trinity. If this anecdote be new to Mr. Moss, he may find that it contains a useful moral. The author is well aware of the value of parish registers. He knows what some persons do not, that they are, so far as they go, "the basis of the history of a parish." He has, however, not turned his knowledge to good account. He furnishes but few extracts from them, although they are, we are told, well preserved, and excuses himself for this neglect by pleading want of leisure. We need not say that this is a very poor excuse for one who has undertaken to write a parish history. The first entry is dated 1568. Of the heading and the first six names of the infants who were christened he gives his readers a facsimile, accompanied by the strange remark that "the writing of the first entries appears to be that of some old monk who had plenty of time, and patience, and good light to make the little cramped letters that puzzle and weary the overworked eyes of the present day." Does Mr. Moss think that monks wrote a different kind of hand from other people? and how, we are most curious to know, has he come to the conclusion that the penman was a monk, and not only a monk, but an "old monk"? These things are beyond the range of understanding unless Mr. Moss is of opinion that the art of writing was an accomplishment confined to members of the religious orders. The writing, judging from the short specimen

given, is in the usual clerical hand of the time, with nothing remarkable about it. It is firm, clear, and with no signs of age. Many persons still believe that writing was in the Tudor time a far less common accomplishment than it really was. It is quite certain that the parish priest could write, and we may be very nearly sure that his clerk could also. Most likely these entries were made by one of them. On the other hand, Mr. Moss is to be commended in that he gives useful information about quite modern events. This is as it should be. Many works which have on the whole far higher claims to notice than the one before us are lamentably deficient in this particular. Their writers appear to think that all interest in historical events ceases with the accession of the house of Hanover. If the compilers of our chronicles had reasoned in this fashion, much of our early history would have been lost. It seems that in the district which the author has undertaken to illustrate there was until recent days but one place of worship—the parish church. There are now twenty or more. Mr. Moss gives a list of them, but cautiously adds that there may be omissions. One entry in the catalogue has struck us as singular. In 1872 there was built at Handforth a Wesleyan chapel at the cost of 2,000*l.*, which is called St. Mary's. We were under the impression that none of the Methodist bodies named their churches after saints. King, in his 'Vale Royal,' is quoted as saying, upwards of two hundred and thirty years ago, that the people were "in religion very zealous, howbeit somewhat addicted to superstition, which cometh through want of preaching." Were the old topographer alive now, he would, as we gather from various good stories which Mr. Moss tells, find the superstition much the same as it was in the middle of the seventeenth century. It cannot now, with twenty buildings where sermons are delivered, result from want of preaching. There is a pathetic story about a witch called Bella, told in very good dialect. We have no intention of reproducing it even in an abridged form. To one fact, however, it may not be amiss to draw attention. It seems that one of her crimes was "she wouldner go to church, an' she kept dolls i' 'er 'ouse, an' fiddlet to 'em i' th' dark, an' us lads uset to listen at neet till us yure fair stut on eend an' lifted us off us 'eds." This reads much as if it were an extract from some English or German witch trial. Have we here a fragment of old tradition, or was it but the act of some poor creature with deranged intellect? Of one thing about Mr. Moss's volume we can speak with unmixed praise—that is the series of photographs of the old half-timber houses by which it is illustrated. Year by year these interesting structures become fewer, their places being taken by rows of unsightly cottages, or, what is even worse, smug dwellings for the well-to-do built on the most approved villa pattern.

*Glimpses of Peebles; or, Forgotten Chapters in its History*, by the Rev. A. Williamson (Selkirk, Lewis), is a pleasant and prettily illustrated little volume, which might have been much better had one-half or even two-thirds of it been omitted. Newspaper accounts of public dinners are never particularly lively reading; but eighty pages of such accounts, extending over upwards of a century! They surely were best forgotten; and one heartily endorses Mr. Williamson's remark, "It is needless to add that Mr. Ker's health," &c. Otherwise, there is a good deal of curious matter, as the judicial drowning in 1623 of a Peebles weaver who had been caught red-handed sheep-stealing, and who, tied with four fathoms of cord bought from John Tuedy, merchant, was kept in the water near the Cuddy Bridge till he was dead. A hitherto unpublished letter from the Marchioness of Annandale gives a full and lively account of the doings of the Highlanders in the '45 at Com-

longan, which, however, is rather remote from Peeblesshire; and several sympathizers with the French Revolution "are said on a Communion Sunday to have sacrificed a calf in a sequestered spot about Venlaw." Against which may be set the ploughman who in 1778 sold his cow to get his anti-Arian pamphlet printed. James I. is not now commonly credited with the authorship of 'Peblis to the Play'; Leighton was Bishop of Dunblane, not Dunkeld; and "Better women weep [bairns greet] than bearded men" is the long-remembered saying, not of John Knox after his interview with Queen Mary, but of Glamis to James VI. on the occasion of the Raid of Ruthven.

#### ÉTRENNES.

Two singularly handsome books have reached us from Messrs. Hachette. One of them, *Le Grand Siècle*, by M. E. Bourgeois, is of the kind the French produce so much more successfully and completely than we do that one can only look at such a volume with envy. When will our publishers produce anything like this volume for sixteen shillings? M. Bourgeois writes—with an ease and intelligence which makes our compilers of Christmas books seem a clumsy set of bunglers—upon the ideas, fashions, society, and manners of the time of Louis XIV.; on his character, court, and ministers; on the middle classes, the Church, and the Protestants. The illustrations are mainly drawn from the engravings and prints of the time. The portraits are magnificently reproduced, and the contemporary Dutch satires upon the king's religious persecution, many of which are given, are really interesting. To any young people who read Molière or Madame de Sévigné with intelligence this book will be a charming gift. The other volume, *La Sicile*, is one of those handsome monographs that the *Tour du Monde* enables Messrs. Hachette to produce at a wonderfully low cost. M. Vuillier describes with tact and liveliness the beautiful island and the misery of its inhabitants, who suffer from oppressive taxation, misgovernment, low prices, bad roads, and bad schools. "Partout ce sont les privations et la faim, qui allument la révolte." The illustrations are admirable.

*Seule*, a Breton story by Commandant Stany, comes to us from the same publishers. The two Bretons who are chief figures of the story emigrate to Australia on board a vessel laden with lumber for a great wood merchant of Melbourne, who, curiously enough, spells his name Thurner, and whose great-grandmother turns out to have been a native of Saintonge, which, however, hardly accounts for the spelling. There is no need to tell more of the plot of this well-written tale, which is excellently illustrated.

There is nothing in Gyp's *Petit Bleu*, an illustrated volume published by M. Calmann Lévy, to show that it is a new edition, but we remember its appearance a good many years ago. It is a story of life in a French girls' school, and is meant to be "possible" for young people.

The annual volume of that excellent weekly *Le Journal de la Jeunesse* of Messrs. Hachette is also on our table.

The illustrations in the album styled *Napoléon* appeared in the handsome volume Messrs. Hachette published last year on the great Emperor.

#### OUR LIBRARY TABLE.

So much has been told of Mrs. Trollope in the autobiographies of her sons Thomas Adolphus and Anthony that *Frances Trollope: her Life and Literary Work*, by her daughter-in-law Frances Eleanor Trollope (Bentley & Son), is, we fear, rather a superfluity. The author of the 'Domestic Manners of the Americans' seems to have kept her happiest ideas for her books.



Her private letters, at any rate, are not particularly brilliant, though it is impossible to withhold admiration from her many virtues. Her daughter-in-law's two volumes contain much exclamatory and obvious reflection, which was hardly needed in the case of such a brave and affectionate woman as Mrs. Trollope.

MESSRS. W. H. ALLEN & Co. publish *Why Gordon Perished*, a volume by the author of 'Too Late for Gordon at Khartum.' This looks at first sight like an attack on Mr. Gladstone, but, on more careful reading, it is seen that it is chiefly Lord Wolseley and Lord Granville who are thought by the author to be to blame. He draws distinctions favourable to the Duke of Devonshire and unfavourable to Lord Granville, between Cabinet minister and Cabinet minister; but Cabinet responsibility is collective, and the time has not come (as the Duke of Devonshire himself has said) when it is possible to go behind the collective opinion of the Cabinet. The author thinks that Gordon's request for Zebehr should have been complied with, but he can hardly be held to have made this point clear. In face of the notice given by Mr. W. E. Forster, it was certain that the House of Commons would not have allowed Sir E. Malet's opinion (that Zebehr would treat Gordon as Gordon had treated Zebehr's favourite son) to be overborne. The author seems to imagine that Zebehr could have been sent in spite of the Anti-Slavery Society and of the House of Commons, but it is certain that after the carrying of Mr. Forster's vote of censure, and the consequent change of ministry, Zebehr could not have started. The author speaks of Gordon as having been "sent to hold a fortress," but Gordon's instructions, suggested by himself, were to the opposite effect. In another passage we find that Gordon "did not sufficiently take into account the great change which the prestige acquired by the Mahdi and the destruction of Hicks's army had brought about in the Sudan." That is, indeed, the case, and the fact that the Government were unable to communicate with Gordon was another great factor in the catastrophe. It is probable that the author is right in thinking that Lord Wolseley was in error in abandoning the Suakim route, and it is known that Lord Roberts has always held that an Indian force could have reached Khartoum by that route. A blunder in the name of the general defeated before Candahar is probably a printer's error.

MR. PERCY FITZGERALD'S *Stonyhurst Memories* (Bentley & Son) are rather trivial and egotistical. They may possibly interest old Stonyhurst boys; but he has been very far indeed from writing a second 'Tom Brown.'

COMMANDANT WEIL, the French officer whose volumes on *La Campagne de 1814 d'après les Documents des Archives de la Guerre à Vienne: La Cavalerie des Armées Alliées pendant la Campagne de 1814*, we have already noticed from time to time, publishes at Paris, through the Librairie Militaire de L. Baudoin, his fourth and last volume. In spite of the second title there is not much in it about cavalry operations, but it is chiefly concerned with the events which followed March 24th, including the battle of Paris and the defection of Marmont. Commandant Weil is now at work on his book on the last campaigns of Prince Eugène, in which he will be mainly engaged in relating the operations of the Viceroy of Italy in Dalmatia, and his negotiations with Murat in 1813. The new facts come chiefly from Vienna; those which would have come from London have, we believe, been refused, so that Bentinck's despatches will appear without the replies. Commandant Weil's military writings are clear and accurate.

We have received the volume for 1895 of the *Journal of Education* (Rice), the most competent and best edited paper of its class. It contains

Mr. Tollemache's 'Recollections of Jowett,' which have since been reprinted separately.

MR. STEAD has sent us two volumes of "The Masterpiece Library," a highly laudable attempt to popularize fine poetry, which deserves to succeed. Mr. Stead, we see, proposes to start a series of penny novels, but this involves abridgment.

MR. SPRY's account of *The Cruise of Her Majesty's Ship Challenger* has been added by Messrs. Low & Co. to their books of "Travel and Adventure."—Messrs. A. & C. Black have published a new edition of Prof. Robertson Smith's well-known work on *The Prophets of Israel*. To this reprint Prof. Cheyne has contributed an introduction of between forty and fifty pages, as well as additional notes.—Mr. Waugh's excellent monograph on *Alfred, Lord Tennyson* (Heinemann), has deservedly reached a fourth edition.—*Sybil* has been added by Messrs. Macmillan to their "Illustrated Standard Novels." Dr. Traill has written a laudatory introduction, and Mr. Pegram has contributed a number of clever illustrations.

Of all the attempts made to establish an international magazine *Cosmopolis* (Fisher Unwin) is the most elaborate; but whether the enterprise will succeed is another question. The first number contains the opening chapters of Mr. Stevenson's posthumous fragment 'Weir of Hermiston,' and of a new story by Mr. James written in his later manner; a clear account of the origin of the Franco-Prussian War by Sir Charles Dilke; and a timid apology for 'Jude the Obscure' by Mr. Gosse, who tries to sit astride on the fence—not a dignified attitude for a critic of his reputation. Mr. Lang writes characteristically on the current literature of this country; Mr. Walkley contributes a pleasant, but not remarkable article on the British drama; and Mr. Norman writes on foreign politics. 'Le Chanteur de Kymé,' by M. Anatole France, is the best contribution from France. Two dramatic articles, one by Dr. Brandes on 'Othello,' and one by M. Sarcey on the younger Dumas, added to a criticism by M. Jules Lemaitre on the French drama, are too much to allot to the theatre. Prof. Mommsen writes briefly on the history of capital punishment at Rome. The other German articles do not call for comment.

We have an unusually large number of catalogues on our table. Of London booksellers: Mr. Baker (theological), Messrs. Bull & Auvache (mainly theological), Mr. Cadney, Mr. Daniell (topography), Mr. Edwards, Messrs. Ellis & Elvey (valuable), Mr. Glaisher (two catalogues), Messrs. Gowers & Son (Scotch books), Mr. Harvey (engraved portraits, sixth part), Mr. Higham (five catalogues, four of them mainly theological), Mr. F. H. Hutt, Mr. Jeffery (two catalogues), Messrs. Maggs Brothers (two fine-art catalogues), Messrs. Maurice & Co. (two catalogues), Mr. Menken (two catalogues), Messrs. Meyers & Co., Mr. Nichols, Mr. Nutt (folk-lore), Messrs. Parsons & Sons, Messrs. Kegan Paul & Co., Messrs. Skeffington & Son (theological), Mr. Spencer (good), and Messrs. Wesley & Son (astronomical). From the country and Scotland come the catalogues of Mr. Lowe, Mr. Thistlewood (two catalogues), and Mr. Wilson of Birmingham, Mr. Goldie of Bradford, Messrs. Fawn & Son (topography) and Messrs. W. George's Sons (two catalogues, one of Sir J. Maclean's books) of Bristol, Messrs. Upton Brothers of Burnley, Messrs. Macmillan & Bowes (good) of Cambridge, Mr. Murray of Derby, Mr. Baxendale, Mr. Brown (good), Mr. Cameron (good), Mr. Clay (three catalogues), and Messrs. Thomson Brothers of Edinburgh, Mr. Miles of Leeds, Mr. Murray of Leicester, Messrs. Howells & Sons, Messrs. Parry & Co., and Messrs. Young & Sons of Liverpool, Messrs. Pitcher & Co. (two catalogues) of Manchester, Messrs. Browne & Browne and Mr. Thorne of Newcastle-on-Tyne, Mr. Blackwell of Oxford (good), Mr. Ward of

Richmond, Surrey (engravings and drawings), Messrs. Paget & Co. (good) of Sheffield, and Messrs. Hitchman & Sons of York.

We have on our table *Three Great African Chiefs*, by the Rev. E. Lloyd (Fisher Unwin),—*The Expulsion of the Jews from England in 1290*, by B. L. Abrahams (Simpkin),—*Practical Trigonometry*, by H. Adams (Whittaker),—*The Story of Æneas: Selections from the Æneid of Virgil*, Part I., compiled by A. H. Alleroff (Blackie),—*Simple Methods for detecting Food Adulteration*, by J. A. Bower (S.P.C.K.),—*Furs and Fur Garments*, by R. Davey (Roxburghe Press),—*A Sound Currency and Banking System*, by A. R. Foote (Putnam),—*The History of the North Atlantic Steam Navigation*, by H. Fry (Low),—*A Manual of Drill and Physical Exercises for Use in Schools*, by C. Oxley (Blackie),—*Desultory Recollections: a Personal and Family Record*, by Catherine Jackson (Wells Gardner),—*From that Lone Ark*, by E. N. Hoare (S.P.C.K.),—*Fifteen Hundred Miles an Hour*, edited by C. Dixon (Bliss, Sands & Foster),—*Ishmael Loves*, by R. Pardoe (S.P.C.K.),—*A Bit of Red May*, by O. Dale (W. H. Allen),—*Ellie and the China Lady*, by Sibyl Heeley (Bellairs),—*The Wagner Story-Book*, by W. H. Frost (Fisher Unwin),—*Nayda, a Tale of the Steppes*, by O. M. Norris (R.T.S.),—*The Combe Park Tragedy*, by Edith C. Fox (Baker),—*Sir Quixote of the Moor*, by J. Buchan (Fisher Unwin),—*Two Gallant Rebels*, by E. Pickering (Blackie),—*The Puff of Wind*, by F. C. Badrick (National Society),—*Miss Devereux of the Marigata*, by R. H. Savage (Routledge),—*Dorothy's Stepmother*, by P. Leslie (National Society),—*Poems*, by G. Rhys (Low),—*Fragments from Victor Hugo's Legends and Lyrics*, by C. E. Meetkerke (Digby & Long),—*The Merry Wives of Windsor, a Comedy*, by W. Shakespeare (Tuck),—*Pauline, and other Poems*, by A. J. Stringer (London, Ontario, Warren),—*Eye-Teaching in the Sunday School*, by R. W. Sindall (S.S.U.),—*Iesit Nassar, the Story of the Life of Jesus the Nazarene*, by Peter V. F. Mamreov (Gay & Bird),—*Mon Histoire Sainte* (Hachette),—*Some Thoughts on Christian Reunion*, by W. B. Carpenter, D.D. (Macmillan),—*Origines Judaïca*, by W. F. Cobb (Innes),—*The Great Charter of Christ*, by W. B. Carpenter, D.D. (Isbister),—*Birds of Pray*, by W. Stewart Ross (Stewart),—*Autographs and Birthdays of Eminent Persons*, compiled by Alice M. Rushton (Low),—*Die Hauptstadt Budapest im Jahre 1891*, by J. Körosi and Dr. G. Thirring, Part II. (Berlin, Puttkammer & Mühlbrecht),—and *Geschichte der deutschen Kaiserzeit*, by W. von Giesebrecht, Vol. VI. (Williams & Norgate). Among New Editions we have *Lyrics and Ballads of Heine, and other German Poets*, translated by F. Hellman (Putnam),—*The Romance of an Empress: Catherine II. of Russia*, from the French of K. Waliszewski (Heinemann),—*A Garrison Romance*, by Mrs. L. Adams (Jarrold),—*Signor Monaldini's Niece* (W. H. Allen),—*Israel among the Nations*, by A. Leroy-Beaulieu, translated by F. Hellman (Heinemann),—*Historical Outlines of English Accidence*, by the late Rev. R. Morris, revised by L. Kellner and H. Bradley (Macmillan),—*Health and Condition in the Active and the Sedentary*, by N. E. Yorke-Davies (Low),—*Englische Chrestomathie*, by Dr. K. Bohatta (Vienna, Hartleben),—and *Rustic Adornments for Homes of Taste*, by S. Hibberd (Collingridge).

## LIST OF NEW BOOKS.

## ENGLISH.

## Theology.

Manning, Cardinal. Life of, by E. S. Purcell, 2 vols. 30s. net. Proverbs, The, edited, with Introduction and Notes, by R. G. Moulton, 16mo. 2/6 cl.

## Fine Art.

Collector Series: The Coin Collector, by W. C. Hazlitt, cr. 8vo. 7/6 net.

## Philosophy.

Bradford's (A. H.) Heredity and Christian Problems, 5/ net. Plotinus, Select Works of, translated, with Introduction, by T. Taylor, cr. 8vo. 5/ cl. (Bohn's Philosophical Library).

*History and Biography.*

Fyffe's (C. A.) *A History of Modern Europe*, Popular Edition, cr. 8vo. 10/6 cl.  
 Marceau, François Séverin, 1769-1796, by Capt. T. G. Johnson, cr. 8vo. 5/ cl.

*Philology.*

Delavigne's (C.) *Les Enfants d'Édouard*, Tragédie, edited, with Notes, by H. W. Eve, 12mo. 2/ cl.  
 Souvestre's (E.) *Un Philosophe sous les Toits*, with Introduction, &c., by L. M. Moriarty, cr. 8vo. 2/6 cl.

*Science.*

International Encyclopedia of Surgery, edited by J. Ashurst, Vol. 7, imp. 8vo. 31/6 cl.

*General Literature.*

Foyster's (J. A.) *The New Matrimonial Code*, cr. 8vo. 2/6 net.  
 Frazer's (Mrs. H.) *The Brown Ambassador*, cr. 8vo. 3/6 cl.  
 Gray's (G. G.) *Handbook of Procedure of the House of Commons*, cr. 8vo. 2/6 cl.  
 Macmahon's (E.) *A Pitiful Passion*, cr. 8vo. 6/ cl.  
 Murche's (V. S.) *Object Lessons for Infants*, Vol. 2, 2/6 cl.  
 Sturges's *Guide to the Game of Draughts*, revised, with Additional Play on Modern Openings, by Kear, 3/6 net.  
 Sturgis's (J.) *A Master of Fortune*, cr. 8vo. 2/ cl.  
 Wyke's (S.) *The Yorkshire Cousins*, cr. 8vo. 6/ cl.

## FOREIGN.

*Theology.*

Calvini (J.) *Opera*, ed. Baum, Cunitz, et Reuss, Vol. 54, 12m.  
 Corpus Scriptorum Ecclesiasticorum Latinorum, editum impensis Academiæ Vindobonensis, Vol. 35, Part 1, 14m. 80.  
 Ritschl (O.) *Albrecht Ritschls Leben*, Vol. 2, 12m.  
 Stosch (G.) *Alttestamentliche Studien*, Part 1, 2m.

*Fine Art.*

Marchal (E.) *La Sculpture et les Chefs-d'œuvre de l'Orfèvrerie*, 25fr.  
 Vachon (M.) *Puvis de Chavannes*, 40fr.

*History and Biography.*

Mühlbacher (E.) *Deutsche Geschichte unter den Karolingern*, 8m.

*Philology.*

Muse-Arnolt (W.) *Assyrisch-englisch-deutsches Handwörterbuch*, Part 3, 5m.

## BIBLIOTHECA PETHERICKIANA.

MR. PETHERICK'S Australasian library, numbering upwards of six thousand books, pamphlets, maps, and manuscripts, has been secured by the Agents-General, and is to form the nucleus of a State Library for the federated colonies of Australia.

The collection appears to be decidedly comprehensive, if not complete. The scientific portion includes works relating to Australasian discovery, exploration, aborigines, natural history, and industrial resources. From the large number of publications contained in the literary sections it may be said that they serve to illustrate the social, political, commercial, literary, and religious history of the Australian colonies. The principal feature of the collection is, perhaps, the extensive series of pamphlets.

Whatever the merit of the books in the purely literary sections, they possess a bibliographical interest, and find a proper place in a State Library. There are three hundred items in the "Poetical" section, many of them long-forgotten pieces, and some, perhaps, unique. "Over eight hundred novels and works of prose fiction have been published of which the scene or interest is laid in Southern lands or seas," Mr. Petherick says, and of these he has brought together three hundred and fifty of the most important, including many rare works published in the colonies and in different parts of the world. Another interesting section is that pertaining to the aborigines and native races of the island groups of the Pacific. This includes Polynesian mythology, ethnological works, grammars, vocabularies, and numerous publications in the native dialects, consisting of the Bible, portions of the Old and New Testaments, hymn-books, liturgies, catechisms, and lesson books—many issued from the missionary presses in the islands early in the century.

In other sections will be found the original editions of Hakluyt, Gryneus, Munster, Ramusio, Galvano, Ortellius, Linschoten, Herrera, Purchas, Valentyn, De Brosses, and Burney; complete sets of the publications of the Royal Geographical and Hakluyt Societies, Humboldt's 'Examen,' and many other rare and valuable works on historical geography, as well as the principal voyages and circumnavigations from Columbus and Magellan to the present time. The scientific voyages of the eighteenth and

nineteenth centuries are accompanied by fine copies of the atlases and plates.

Arrangements will probably be made with the authorities of the Imperial Institute to receive the library and to render it accessible to the public during the period that may elapse before it can be properly housed at whatever may be the headquarters of the contemplated Australian federation.

It has been suggested that if the library is placed in the Imperial Institute or some other public institution, where it can be seen, persons possessing rare works, manuscripts, old newspapers, and other literary curiosities of interest to Australian colonists, may be inclined to add to the collection, and so find for such works a resting-place in this Australian State Library.

With the collection the services of Mr. Petherick will also be secured. He will act as librarian, an office nobody is more competent to fulfil, and undertake certain other secretarial functions for the Federal Council.

## THE SOUTHEY-COLERIDGE SONNET.

Kirkcaldy, December, 1895.

I WOULD like to call your attention to the fact that the sonnet 'Bala Hill,' in Mr. Dykes Campbell's edition of Coleridge's poems, is one of Southey's sonnets adapted. The following is Southey's sonnet, 'Lansdown Hill' ('Works,' 1837, &c., ii. 93):—

With many a weary step, at length I gain  
 Thy summit, Lansdown; and the cool breeze plays  
 Gratefully round my brow, as hence I gaze  
 Back on the fair expanse of yonder plain.  
 'Twas a long way and tedious; to the eye  
 Though fair the extended vale, and fair to view  
 The autumnal leaves of many a faded hue  
 That eddy in the wild gust moaning by.  
 Even so it fared with life; in discontent  
 Restless through Fortune's mingled scenes I went  
 Yet wept to think they would return no more!  
 But cease, fond heart, in such sad thoughts to roam;  
 For surely thou art long shalt reach thy home,  
 And pleasant is the way that lies before.  
 1794.

The following is Coleridge's version ('P. Works,' p. 33):—

## ON BALA HILL.

With many a weary step at length I gain  
 Thy summit, Bala! and the cool breeze plays  
 Cheerily round my brow—as hence the gaze  
 Returns to dwell upon the journey'd plain.  
 'Twas a long way and tedious! to the eye  
 Tho' fair th' extended Vale, and fair to view  
 The falling leaves of many a faded hue  
 That eddy in the wild gust moaning by!  
 Ev'n so it far'd with Life! in discontent  
 Restless thro' Fortune's mingled scenes I went.  
 Yet wept to think they would return no more!  
 O cease fond heart! in such sad thoughts to roam,  
 For surely thou art long shalt reach thy home,  
 And pleasant is the way that lies before.

Mr. Dykes Campbell in his note to the sonnet says: "The lines were probably written then [July 11th, 1794], or soon after, though the middle of July is early for 'falling leaves of many a faded hue'; but they were doubtless coloured for metaphorical purposes."

It is more probable that Southey wrote the sonnet on 'Lansdown Hill' in the autumn of 1794, for in the second last line he contemplates his forthcoming marriage, and gave the sonnet to Coleridge to revise, who sent a copy of it—"Bala" substituted for "Lansdown"—to Mary Evans. This would account for the incongruity of the autumnal scenery in a sonnet supposed to be composed in the middle of July. A. T.

## PETER PARLEY.

MR. TEGG did not write books under the name of Peter Parley. The original of this pseudonym was Samuel G. Goodrich, of Hartford, Connecticut. His "Peter Parley" books were famous in America for some years before being discovered by the London publishers. On the ordinary principles of *meum et tuum*, Mr. Goodrich had a just case against Tegg and Darton; but in the face of the reckless piracy of English works by the American publishers, he expected too much in endeavouring to get some recompense. Mr. Tegg boasted that he had greatly benefited the name and fame of

Parley. But the matter ended peaceably in Tegg's paying Goodrich a sum of 400*l*. Nothing appears to have been obtained from Mr. Darton, who could not be induced to see that it was a case for redress.

The name of Tegg's employee has escaped me, but it will be found under some of the "Parley" books in the British Museum Catalogue.

EDWARD SMITH.

\*.\* In the preface to the twelfth edition of the 'Tales about Animals,' Mr. Tegg said that he wrote them (see also the *Bookseller* for June, 1864). Nobody, of course, doubts that the pseudonym of "Peter Parley" was first used by Mr. Goodrich.

## THE BOOK SALES OF 1895.

I.

THE year that has gone may fairly be regarded as possessing exceptional interest in the eyes of those who follow the records of public book sales. Not only were more libraries dispersed than is usually the case, but the books sold were, as a whole, of higher quality. In place of the long list of familiar volumes which may be looked for year after year with almost perfect confidence, we have a selection of novelties: books remarkable not so much on account of their extreme value as of the infrequency of their occurrence. Almost all libraries brought to the inevitable hammer are formed by collectors, the majority of whom follow the beaten track marked out for them by the fashion of their day, and this is undoubtedly the reason why, although there are many millions of books in the world—twenty million separate publications, according to General Grant Wilson—a select few are met with over and over again, to the exclusion of the majority, which for the time being are practically ignored. These neglected books are, of course, bought and sold, but they excite neither interest nor competition, and thus, whatever intrinsic value they may possess, are not worth chronicling as evidence of the ups and downs of the book market. A subject of such vast magnitude can only be approached with hesitation, but it is fairly safe to assert that, so far as the vast proportion of books is concerned, it is only when a large number of editions of the same work are brought together that the bulk acquires an importance which would be denied to the units. The great object of the bookman's energy is finality, and though he will assuredly never reach his goal it is his satisfaction to know that it is sometimes possible to come within sight of it, and that his labours are, therefore, not in vain. Last year's book sales furnish several notable examples of this massing of unconsidered trifles and the attainment of most important results from comparatively insignificant material.

Another point in connexion with the year's sales is the falling away of collectors' "first editions." Exceptional copies still maintain their high standard of value, and exceptional books have still their votaries, but the general ruck of medium volumes of this kind have distinctly and unequivocally declined in popular favour. It is impossible to say as yet whether this is the outcome of some temporary depression or whether it is because collectors are at last growing tired of books that appeal to the pocket rather than to the head. To answer the latter alternative in the affirmative would perhaps be to assume too much, and in any case there is no question that many, not to say most, of these more or less expensive trifles are bought according to law—which is fashion. At one time considerable interest was manifested in what are known as "limited editions": contemporary poems and essays for the most part, published in very small numbers. That these should have met with evil days is not at all surprising; for no one would publish, for trade purposes, only a hundred copies, or even fewer, of his book if he could reasonably count on an audience of five hundred. The project, though



cleverly conceived, was doomed to failure from the outset, since it pitted the collector, *quid* collector, against the reader. To make friends with both was perhaps impossible.

That the result of the year's sales shows a growing preference for solid literature cannot be doubted after a glance at the statistics. Sixty-four high-class libraries were dispersed in London and elsewhere, and though this number is, as already stated, considerably above the average, yet the books sold were less numerous than they have been for a long time. Notwithstanding this, the average price realized is seen to be higher than ever. The figures show that 45,431 lots of books realized 71,229*l.*, giving an average of 1*l.* 11*s.* 4*d.*, as against 1*l.* 8*s.* 5*d.* in 1894, and 1*l.* 6*s.* 7*d.* in 1893. This analysis distinctly points upward, and the character of the books sold shows with equal clearness that caprice and fancy are slowly but surely giving way before the solid pressure of utility, learning, and the other requirements of genuine bookmen.

The first sale of the working year, as disclosed in the pages of the new volume of 'Book-Prices Current,' was held by Messrs. Sotheby on December 3rd, 1894. This was Lord Ebury's small library, which contained nothing of much importance save a series of 13 vols. of *Proceedings of the Zoological Society* and 3 vols. of *Transactions*, realizing together the sum of 32*l.* 10*s.* (half-mor.). At the Armley House sale, the following day, Buck's 'Antiquities' and 'Views of Cities and Towns,' together 5 vols. folio, 1774, brought 25*l.* 19*s.*; and Doni's 'Inscriptiones Antiquæ,' 1731, and the 'Description de l'Égypte,' original edition, large paper, 9 vols. of text and 14 vols. of plates, all large folio, 1809-22, the two complete works, 70*l.* At this same sale a set of the original Roman editions of Piranesi's works, in 18 vols. folio, brought 109*l.* Later on in the year the sale of the library of the late Mr. James Whitechurch and other properties disclosed some good books. Three folio treatises on the "wars between the English and the Indians in New England," 1676, brought 15*l.* 10*s.*, and 'A True Declaration of the Estate of the Colonie in Virginia,' 1610, 4to., 48*l.* By way of contrast, mention may be made of that scarce periodical *The Annals of Sporting and Fancy Gazette*, with its coloured plates by Alken and Cruikshank, a series of which, 1822-28, in 13 vols., sold for 26*l.* Other good, but very miscellaneous works included the 'Metamorphoseos Liber' of Apuleius, printed at Rome by Sweynheym and Pannartz, in 1469, folio, 12*l.* 15*s.*; an extra-illustrated copy of Bryan's 'Dictionary,' expanded to 9 vols. folio, 95*l.*; a first edition of 'Robinson Crusoe,' 1719, 50*l.*; an original copy of Dickens's 'Strange Gentleman,' in the wrapper, 1837, 35*l.*; Dresser's 'Birds of Europe,' 8 vols. 4to., 1871-81, 40*l.* 10*s.*; Gould's 'Birds of Europe,' 5 vols. folio, 1837, 50*l.*; 'Monograph of the Trochilidæ,' 5 vols. folio, 1861, 30*l.*; 'Birds of Asia,' 7 vols. folio, 1850-1883, 40*l.* (one part wanting); 'Birds of Great Britain,' 5 vols. folio, 1862-73, 36*l.* It is a long time since a perfectly uncut copy of Horace, "Post Est edition," 2 vols., 1733-7, was offered for sale, but one realized 25*l.* 10*s.* on this occasion. A good copy of La Fontaine, "Fermiers-Généraux edition," 2 vols., 1762, brought 50*l.* 10*s.*; and first editions of Molière's 'Le Misanthrope,' 1667, 26*l.* 5*s.*, and 'Le Mariage Forcé,' 1668, 16*l.* 10*s.*; both these copies were bound by Lortie. Another series of Piranesi's plates, this time in 29 vols. folio, produced 36*l.* only, the impressions being somewhat worn. Early in the year 1895 a complete set of Ackermann's 'Repository of Arts,' 27 vols., 1809-28, sold for 10*l.* 15*s.* (half-russia), and the *édition de luxe* of Thackeray's works, 24 vols., 1878-9, 10*l.* 5*s.*, a low price. At the Holding sale, in January, Hakluyt's 'Principall Navigations,' 1589, folio, sold for 16*l.* This contained the suppressed voyage of Sir Francis Drake. Milton's

'Paradise Lost,' first edition, 1668, fourth title, brought 13*l.* 15*s.*, and Shelley's 'Epipsychidion,' 1821, 18*l.* (unbound).

On January 18th the library of the late Mr. Edward Waterton came to the hammer. The feature here was the splendid collection of editions of the 'De Imitatione Christi,' which would have formed the basis of 'The Story of the Imitation' had Mr. Waterton lived to write it. The collection was divided into two portions, and both were purchased by Messrs. Sotheran on account of Dr. Copinger. The first series consisted of 762 printed editions, ancient and modern, commencing with the Venetian issue of 1483, 4to. (the first edition with a date), and comprising examples in Latin, Greek, and most modern European languages. The second collection consisted of 437 printed editions, to some extent duplicates of the preceding, but containing many different books. This series commenced with the *editio princeps*, printed at Augsburg by Günther Zainer, without date, but about 1471. The complete collection of 1,199 volumes and several MSS. realized the comparatively insignificant amount of 144*l.*—nothing like the cost of its formation. The late Mr. Edmund Yates's library, which came to the hammer on January 21st and 22nd, was not so valuable as might have been supposed. The well-known pamphlet 'Mr. Thackeray, Mr. Yates, and the Garrick Club,' 1859, only brought 6*l.*; but then it was not, from a bibliophile's point of view, in first-rate condition. A complete set of the *World*, 1874 to 1893, in 39 vols. folio, produced 19*l.* 10*s.*, and the *éditions de luxe* of the works of Thackeray, 27 vols., 1878-86, and Dickens, 1881-2, 33*l.* and 34*l.* respectively. Each of these sets was bound in morocco extra by Rivière, which, of course, accounts for the high price paid.

On the last days of January a New York firm disposed of the best part of the collection of English literature made by Mr. Charles B. Foote, of that city. The catalogue comprised only 275 items, but the sum realized amounted to no less than \$15,543. Allot's 'England's Parnassus,' 1600, brought \$210; Mrs. Browning's 'Battle of Marathon,' \$330; Mr. Browning's 'Pauline,' 1833, \$210 (a commission of \$375, sent from London, arrived too late); Sir Aston Cokain's 'Small Poems of Divers Sorts,' 1658, with its title in the first state, \$140; Herrick's 'Hesperides,' 1648, \$125; Lamb's 'Poetry for Children,' 2 vols., 1809, \$420; 'Prince Dorus,' 1811, \$240; Milton's 'Paradise Lost,' first title, 1667, \$525; Wordsworth's 'Lyrical Ballads,' 2 vols., 1798-1800, \$200; and other rarities too numerous to mention. This library was, of its kind, one of the most important that have ever been formed, and every page of the catalogue testified to the enterprise and taste of its founder.

J. H. SLATER.

#### FICTITIOUS ILLUSTRATIONS.

MR. BELLINGS, of Gloucester, writes to us complaining that in the second chapter of 'Old Country Life,' by Mr. Baring Gould, M.A., "there is an account of a disgraceful and wicked family named 'Grym,' which is illustrated on p. 36 by an engraving entitled 'A Group of Gryms.' This picture is a facsimile reduction from the well-known engraving of the West family, the original painting being from the pencil of Benjamin West while he was President of the Royal Academy. The group consists of the painter's father, brother, brother-in-law, and sister with her baby on her lap, with the painter himself standing behind, holding his easel and maulstick. Not a brilliant family, certainly, but an honest and reputable one among American Quakers of the last century and beginning of the present one, and certainly undeserving of being held up to abhorrence by an English clergyman. It is, however, less of an offence against a family than against truthfulness and good taste."

#### THE "ENGLISHMAN" IN TOURS.

47A, Manchester Street, Manchester Square, Dec. 30, 1895.

I HAVE read your article 'The "Englishman" in Tours,' in which you attempt to prove that the most striking portion of my diary—I call it my note-book—published in an article in the *Fortnightly* for December, is a mere translation of M. Halévy's experiences, recorded in a book entitled 'L'Invasion: Souvenirs et Récits,' which appeared in 1872. Your extracts in parallel columns are almost sufficient to convict me to myself of plagiarism, and yet I wish to state to you and to your readers that to the best of my knowledge I have never seen a copy of 'L'Invasion,' and that the only mistake I made in my article was a mistake of dates. I stated that I was in Tours in October, when I should have said that I was there in November: a mistake which I probably should not have made had I been merely translating from Halévy.

My denial of this charge of plagiarism may seem little worth to you, who have consistently ignored the explanation I have published in regard to the authorship of 'An Englishman in Paris,' but it will have its weight with those who have done me the honour to read me. They may not think it impossible that both M. Halévy and I should have been in Tours at the same time, and should have recorded the same salient facts. Had your parallel extracts been of opinion, and not mere narration of incident, your proof would have been complete.

ALBERT D. VANDAM.

\*\*\* We may accept the correctness of Mr. Vandam's assertion that he has "never seen a copy of 'L'Invasion,'" without having to refer to miracle the coincidence between his experiences and M. Halévy's, for M. Halévy informs us that the chapter entitled "Tours" in 'L'Invasion' was originally published anonymously in the *Temps* of September 2nd and 3rd, 1871, above the signature "X. X." Mr. Vandam's suggestion that he wrote October, as an error of transcription for November, unfortunately will not bear examination, as in the *Fortnightly* he elaborates the dates of the entries in his "note-book," "Wednesday, October 26th, 1870," "Thursday, October 27th, 1870," whereas November 26th and 27th of that year were Saturday and Sunday respectively. From the reader's point of view his avowal that in a chronicle of war-time, when each day has a greater importance in the march of events than a month at normal seasons, he repeatedly mistakes October for November, is more damaging to the historical value of his work than even a confession of plagiarism would be. We quite agree that the "petit soubresaut" made, when Gambetta was mentioned, by Mr. Vandam's neighbour at the Hôtel de Bordeaux and by M. Halévy's neighbour at the Faisan, was a "salient" fact, and we congratulate Mr. Vandam on the choice of a happy epithet.

#### Literary Gossip.

MESSRS. SMITH, ELDER & Co. will publish towards the end of this month a new work by Sir William Muir, entitled 'The Mameluke or Slave Dynasty of Egypt.' The volume contains a survey of the Mameluke dynasty, which, begun under Beibars, A.D. 1260, was brought to a close by the Ottoman Sultan Selim in 1517 A.D. The work also completes the history of the Abbasside caliphate down to the assumption of the title by the Osmanly sultanate, and is an endeavour to supply a want in our own language—a gap, viz., in a period of special interest, touching as it does the close of the Crusades, and embracing a dynasty of slave sultans unique in the annals of the world.

THE same publishers have in the press a new edition of Mr. Ernest Hart's 'Hypnotism, Mesmerism, and the New Witchcraft.' In its revised form the work will contain additional chapters on "The Eternal Gullible," and a note on "The Hypnotism of Trilby."

THE Council of the Hartley Institution at Southampton have determined to reorganize it on a strictly educational basis, "with university and technical departments," and as a first step towards this development they have appointed a Principal and Professor of Mathematics.

CANON AINGER has undertaken to prepare for Messrs. Macmillan & Co. an annotated edition of Hood's poems, on the same lines as his well-known selection of Lamb. The work will form two volumes of the "Eversley Series," the first containing all the serious, and the second a selection from the humorous poems. The poems will be prefaced by a biographical and critical introduction, and the serious poems will, for the first time, be arranged in chronological order.

MESSRS. PUTNAM have in hand the fourth and final volume of the writings of Thomas Paine; but its complete appearance will be preceded by the publication at once of a cheap edition of 'The Age of Reason.' This will be accompanied by an historical introduction by the editor, Mr. Moncure Conway, embodying recent researches, and an unpublished letter of Paine relating to the publication of this work and the theft of Part Second by an English printer. Mr. Conway has discovered, we understand, that in writing with haste Part First, finished a few hours before his arrest, Paine omitted some important sentences and clauses, in one of which he described Christ as "too little imitated, too much forgotten, too much misunderstood." These omitted passages will appear as foot-notes in the new edition. Messrs. Putnam will also publish a cheap popular edition of Paine's 'Rights of Man,' carefully revised by the same editor, and with his historical introduction.

INTENDING subscribers to the 'English Dialect Dictionary' are urgently requested to send in their names at once, either to the secretary, Prof. Wright, 6, Norham Road, Oxford, or to the treasurer, the Rev. W. Skeat, 2, Salisbury Villas, Cambridge. The subscription is one guinea a year for eight years (or two guineas for a special edition on hand-made paper, limited to 250 copies). Descriptive circulars will be forwarded upon application to the secretary or the treasurer. The first subscription, for 1896, is now due, and entitles the subscriber to a copy of Parts I. and II., at the end of June and December respectively.

LAST Thursday evening Mr. Walter Crane received a complimentary dinner from the New Vagabonds Club, at the Holborn Restaurant. Mr. Moncure D. Conway presided.

AT their last board meeting the directors of the Booksellers' Provident Institution voted nearly 123% in temporary and permanent relief to sixty-three members and widows, and passed a resolution of thanks to Messrs. Sampson Low & Co., Mr. C. J. Longman, Mr. W. E. Green, and Messrs.

J. Whitaker & Sons for their gifts to the temporary recipients at Christmas.

THE 'Oldest Register Book of the Parish of Hawkshead, Lancashire,' is to be edited by Mr. Swainson Cowper, F.S.A. The frontispiece will be a reproduction of the engraved portrait of Edwin Sandys, Archbishop of York, a native of the parish. A list of the certificates of burials in woollen, numbering 236, will be added.

THE foundation of a new university in Dundee is being advocated by some of the inhabitants of that town, who have ceased to look for the incorporation of the University College with St. Andrews. Definite proposals to this end may be expected at no distant date.

M. CASTELLANI, the Keeper of the Library of St. Mark, is preparing a catalogue of the Greek codices acquired by the library since 1740. It forms a supplement to the catalogue of Antonio Maria Zanetti and Antonio Bongiovanni which appeared in 1740. The additions since that date have been important.

COL. STOFFEL, famous for his services at the French Embassy at Berlin before 1870, and the real author of the 'Vie de César,' is at work on Waterloo. He has obtained, by the kindness of the descendants of General Foy, a diary by that distinguished soldier-politician which is said to be of some value.

HUNGARIAN correspondents inform us that Jókai has just been elected president of their Peace Society; that the Kisfaludy Society of Buda-Pesth are preparing for publication in the spring a voluminous and exhaustive life of Petöfi; and that that poet's admirers in America are collecting funds for the erection of a statue of him in San Francisco.

ON December 18th last Prof. Albrecht Weber, the famous Sanskrit scholar and Indian antiquary, celebrated his doctor's jubilee at Berlin, on which occasion the gold medal "für Kunst und Wissenschaft" was sent him by the Prussian Minister of Public Instruction, and deputations from the Royal Society of Berlin, the Philosophical Faculty of the University, and from various other learned bodies waited upon him to present addresses of congratulation. A volume of treatises, especially written for this jubilee by friends and pupils of the professor, was also presented, while congratulatory messages arrived from all parts.

A SCORE of scholars from Baden are going to undertake next spring a "philological" excursion—the second of the kind—to parts of Italy, to Carthage and Tunis. A Government grant has been promised to the scientific pilgrims.

THE great increase of guide-books, more especially of guide-books to the Continent, which has been observable of late years, has been accompanied by a large amount of pillaging of the red handbooks of Albemarle Street. Not long ago we published a communication from Messrs. Bell, who had been entrapped into publishing two of these contraband volumes. Our advertisement columns last week contained a letter from Dr. Lunn, apologizing for the misdeeds of a writer who had helped himself liberally to the handbook to Switzerland; and Mr. Murray is at present investigating four or five more instances of depredation.

WE have received an angry letter from Mr. Silas K. Hocking, who seems to be much offended by our brief notice of 'The Heart of Man' (Athen. No. 3556). Only one point of fact is raised in the letter. We said of Mr. Hocking and his brother, "One or other of them seems to publish a book about once a month." Mr. Silas Hocking assures us that, although he has been writing for twenty years, he has published only twenty-one books.

MRS. RATHBONE writes:—

"With regard to the alteration you mention in 'Bobby Shaftoe,' as quoted in 'National Rhymes of the Nursery,' I may mention that it was so quoted in 'Songs for the Nursery,' a book that I recollect in my nursery in 1839, and can recall the lines now:—

Bobby Shaftoe's fat and fair,  
Combing down his yellow hair,  
He's my love for ever more,  
Pretty Bobby Shaftoe.

The other rhyme you quote was also there:—  
The cat's run away with the pudding bag string."

A CORRESPONDENT writes from New York, December 17th, 1895:—

"The latest thing in American pirating of English books has given the trade in New York quite a little excitement in the midst of the Christmas holiday business. Messrs. Dodd, Mead & Co. have been selling, by arrangement with the English publishers, I believe, a very pretty edition of Ian Maclaren's 'Beside the Bonnie Brier Bush' at \$1.75 retail. The popularity of this writer's books naturally excited the greed of the piratical reprinters, and one Sergel, of Chicago, discovering that, owing to some technicality, the conditions of the International Copyright Law had only been complied with so far as concerned the last chapter, brought out an edition without this last chapter, to retail at 30 cents in cloth. To do the thing more thoroughly, he sold duplicate sets of his plates of this mutilated edition to other houses, who make a practice of reprinting in such cases, and between them they will certainly run Dodd, Mead & Co.'s \$1.75 edition off the market. But Dodd, Mead & Co. are not 'to be left,' as they say here; for they have at once brought out a complete edition of the book in cloth, produced in charming style, as you will see by the copy sent herewith, which is selling by the jobbers (Anglic wholesale houses) at 10 cents a copy. They buy it, I believe, for 9 cents. Of course the book cannot be made for the money, but every honest trader is hoping that this action of Dodd, Mead & Co. will teach the Sergel tribe a lesson by killing him—in every way except in price—inferior edition; and in order to clinch the matter still further, Messrs. Dodd, Mead & Co. have reprinted an edition, apparently from their plates of the larger one, to sell to the trade at 8 cents. There is a strong feeling among the better class of publishers here that Dodd, Mead & Co. have done the right thing; but even now, I fear, the last word on the reprinting question has not been said."

THERE are no Parliamentary Papers of general interest this week.

## SCIENCE

Picture Writing of the American Indians. By Garrick Mallory. — The Sia. By Matilda Cox Stevenson. — Ethnology of the Ungava District, Hudson Bay. By L. M. Turner. — A Study of Siouan Cults. By James Owen Dorsey. (Accompanying Papers to the Tenth and Eleventh Reports of the Bureau of Ethnology, Washington.)

THE American Indian developed so thoroughly the art of recording facts and



communicating thoughts by means of pictures, and has left remains of the practice in such abundance, that even Col. Mallery's voluminous work is not exhaustive. His primary classification is into two broad divisions: (1) writing on rocks; (2) picture writing of every other kind, or, as they might respectively be termed, immovable and movable picture writing. The rock writings vary from the cup markings, which are found all over the world, and from repetitions and combinations of straight lines or other simple forms conveying no definite meaning or clear evidence of intention, though produced in some cases at great expenditure of time and labour, to elaborate groups of human and animal figures, and to other carvings to which a coherent meaning has been ascertained to attach, and which, therefore, may properly be called inscriptions. In some the designs have not merely been engraved in the rock, but colour has been added. The substances other than rocks on which pictographs are made are classified as (1) the human body, as in tattooing and scarification or temporary coloration; (2) natural objects other than the human body, as stone, bone, skins, feathers, gourds, shells, sand, copper, and wood; (3) artificial objects, comprising fictile fabrics and textile fabrics. Col. Mallery suggests as the most obvious and probably the earliest use of picture writing, that of fixing in the memory the object drawn or some idea associated with it, and that this was preceded by the use of a material object for the same purpose. The suburban resident who ties a knot in his handkerchief in order that he may not forget some domestic mission he has to fulfil in town is probably not aware that the same thing has been done by American Indians and South Sea islanders from the very dawn of civilization, and that he himself probably inherits the custom from Europeans in prehistoric times. The barons of the Exchequer, when they adjusted the accounts of the Crown with its debtors by means of tallies of wood, were but acting as the Dakota Indians had done long before, when they recorded the days spent on their journeys or the number of victims to their prowess by notches on a stick. Indeed, Mr. in Thurn states of the Indians of Guiana that they apply the same system to debts; if one owes another a number of articles, debtor and creditor take each a corresponding string or stick, with knots or notches to the number owed, one of which is obliterated for each article paid on account. An interesting and curious application of the mnemonic principle is afforded by the Dakota winter counts, in which the chief event of each winter is represented by a small symbolic figure, e.g., an attack of smallpox by the figure of a man covered with spots. Another purpose to which picture writing is largely applied is that of giving notice. This may be done by an indication of the direction to be followed, by a drawing of the topographical features of the country, by conventional figures to represent distress or other conditions, or by a warning not to approach any path or dwelling. Roger Wildrake's signal of flight by means of a feather has many such precedents. Pictures were also used to record the totemic device and the hereditary or

personal distinctions of individuals, but not to any great extent among the North American Indians as marks of property. Their religious beliefs and practices largely entered into their picture writings. They had the symbols of wavy lines for craziness or inspiration. The adventures of Glooscap and other mythic personages and the ceremonies of Shamanism are occasionally represented. In time objects became conventionalized. Col. Mallery concludes his treatise with cautions against accepting too readily interpretations of pictographs given by the Indians, and with an amusing account of some fraudulent pictographs.

Mrs. Stevenson's treatise incidentally adds largely to our information upon one very curious form of picture writing referred to by Col. Mallery—the sand paintings which form part of the social and religious ceremonials of the Indians. An admirable paper on the same subject by her late husband, Col. James Stevenson, who died on July 25th, 1888, was published in the Eighth Report of the Bureau of Ethnology. It furnished a minute and complete description of a healing ceremonial among the Navajo Indians in Arizona, lasting nine days and nights. Mrs. Stevenson's work affords an equally minute and complete account—partly compiled from Col. Stevenson's notes, but in the main derived from her own personal observation—of the cult societies into which a small community of Sia Indians in New Mexico is divided, with their rites, ceremonies, songs, and myths. Though the whole tribe now numbers only 106 individuals, there are eight cult societies among them, some of which are reduced to a membership of two, and in one instance to one. A first step in these ceremonies is to form sand paintings in front of the altar by sprinkling powdered pigments upon the sanded floor, symbolical of cloud or lightning or representing animal figures. At the conclusion of the ceremony the members rub their bodies with the sand for purposes of mental and physical purification, while the celebrant offers a silent prayer. Mrs. Stevenson had not merely joined her husband in his researches during his life, but, after arranging his notes, she paid another visit to the people by herself, spending a long time in intimate association with them, sharing their daily life and habits. The result is a description of a fast dwindling tribe such as has, perhaps, never before been written. Their industry is the manufacture of pottery, which they barter for flour and corn to the surrounding tribes, earning a most precarious livelihood, and subject at intervals to great penury and distress. Mrs. Stevenson's monograph is of the greater value, with reference to those matters in which the female sex is interested, as marriage and childbirth, that she was able to form such relations of intimacy and confidence with the women of the tribe as procured for her the fullest possible details.

We proceed next to mention Mr. Dorsey's work as more allied to Mrs. Stevenson's than that of Mr. Turner, which carries us further north. Mr. Dorsey was missionary to the Ponka Indians in 1871, and since that date has acquired information as to systems of religious belief and worship by direct questioning from them and the

Omaha, Osage, Kansa, Winnebago, Iowa, Oto, Missouri, and Dakota Indians, all belonging to the great Siouan family, an adjective derived from Sioux, the popular name of the Dakota tribes. He remarks that he "has always found it expedient to question the Indian when no interpreter was present." Indians are quick to adopt the phrases of civilization in communicating with white people. From an Indian's point of view, one must avoid speaking of the supernatural as distinguished from the natural. It is safer to divide phenomena into human and superhuman, as natural phenomena are mysterious to him, and man himself may become mysterious, or "wakanda." Among the Omaha and allied tribes there was no worship of ancestors, or demigods, or totems, and Satan or the devil had only been heard of from the white people. Wakanda was prayed to, and the sun, moon, stars, winds, and the thunder being were worshipped under that name. The Supreme Being or Great Spirit has never been heard of among the Iowa, and the assertion of many writers that the Dakota tribes believed in one Great Spirit before the advent of the white race cannot be proved. Their religious system was rather one of animism, giving to every object, however trivial, a soul or spirit. The sun-dance, with its observances of scarifying and other self-torture, is described on the authority of George Bushotter, a Teton, who gave several written accounts of it in his own language, which have been collated by the author. Mr. Dorsey arrives at an entirely opposite conclusion from that of the Rev. S. D. Peet, who inferred from missionary testimony that the four doctrines of the existence of God, the immortality of the soul, the sinfulness of man, and the necessity of sacrifice had been held in modified forms by all the tribes in North America; and his researches throw a much needed light on many difficult questions in comparative religion.

Mr. Turner's work, which is edited by Mr. John Murdoch, is a monograph derived from two years' study of the peoples of Ungava Bay, on the northern coast of old Labrador, the last great bight of the strait between the ocean and the mouth of Hudson's Bay. The northern portions of the coast are inhabited by Eskimo, who call themselves, as usual, "Innuits," or the people. The more typically Indian tribes who live inland call themselves "Nenénót," or the true ideal men, and are known by the epithet Naskopie. The Eskimo of the Koksoak river, now numbering not more than thirty individuals, are of more than ordinary Eskimo stature, all but one of the adult males being above 5 ft. 8 in. Men and women are of good physique and well-proportioned. The Nenénót are not their physical superiors. In respect of each of these tribes Mr. Turner furnishes ample information as to their clothing, dwellings, household utensils, tobacco and pipes, means of transportation, weapons, hunting implements, and amusements (including the dolls of the children), together with a copious and interesting collection of stories and folk-lore.

A SECOND edition of Mr. D. Kinnear Clark's excellent work on *Tramways* has been sent us

by Messrs. Crosby Lockwood & Son. The sixteen years' progress in this branch of engineering which has been made since the first edition has necessarily enlarged the scope of the manual, which has been, in fact, rewritten. Besides engineering matters, the book deals with the analysis of the accounts of various English tramways, as well as the capital cost and working expenditure of some of the undertakings. In a full appendix will be found the Board of Trade rules, the various forms of by-laws and regulations, and the parliamentary enactments affecting tramways. The judgment of the House of Lords in the Edinburgh case, which laid down the principle of the assessment of the value of tramway undertakings purchased by local authorities, is also given.

## SOCIETIES.

**GEOLOGICAL.**—Dec. 18.—Dr. H. Woodward, President, in the chair.—Messrs. W. V. Ball, E. P. Binet, R. H. Lapage, W. T. Tucker, D. J. Williams, and F. Wood were elected Fellows; Prof. G. K. Gilbert, Washington, was elected a Foreign Member; and Dr. A. Penck, Vienna, was elected a Foreign Correspondent.—The following communications were read: 'On the Tertiary Basalt-Plateaux of North-Western Europe,' by Sir A. Geikie, and 'On the British Silurian Species of *Acidaspis*,' by Mr. P. Lake.

**NUMISMATIC.**—Dec. 19.—Sir J. Evans, President, in the chair.—Mr. T. Hodge was elected a Member.—The President exhibited an impression of an ancient British gold coin of the type of Evans, pl. B. No. 8.—Mr. L. A. Lawrence exhibited two half-groats of Henry VIII., one of his second coinage, mint-mark rose, legend chiefly in Roman characters; the other, also of his second coinage, with bust in profile, m.m. pheon, and the remarkable obverse legend "Henric. S. D. G. Agl. Fra. z. Hib. Rex." This is the legend of the third or base coinage, which is supposed to have been issued in 1543. Mr. Lawrence also exhibited a Canterbury penny of fine silver, with bust facing and with the reverse of the preceding second issue, as indicated by the cross endings.—Sir J. Evans read a paper on some rare or unpublished Roman medallions, in which he dealt with the difficult question as to their origin and purpose. The writer believed the majority of the medallions (even of those of bronze) to have been struck at the Imperial, not at the Senatorial Mint, and while he did not entirely reject the possibility of some of them having circulated as multiples of the as, sestertius, &c., he pointed out that very few of them could have been primarily intended for current coin. The large and well-defined class of medallions having on the reverse the figures of the three monetae the writer thought must have been struck for mint purposes, and very probably for distribution to provincial mints as models for the portraits of the emperors. In illustration of his remarks Sir J. Evans exhibited some remarkable specimens from his own cabinet.

**HISTORICAL.**—Dec. 19.—Sir M. E. Grant Duff, President, in the chair.—A paper was read by Mr. C. R. Beazley 'On Early Christian Travel before the Crusades.'—A discussion followed, in which the Rev. W. H. Hutton and Mr. J. F. Palmer took part. The paper, which contained an exhaustive account of the sources of information for historical travels from the fourth century to the tenth, has been recommended to be printed in the next volume of the Society's *Transactions*.

## MEETINGS FOR THE ENSUING WEEK.

- MON. Royal Academy, 4.—'Painting,' Mr. W. B. Richmond.
- Victoria Institution, 4.—Lecture.
- London Institution, 5.—'Schoolmasters and Plays,' Mr. I. Gollancz.
- Surveyors' Institution, 8.—Adjourned Discussion on 'The Working of the Agricultural Holdings Act, 1883.'
- Geographical, 8.—'A Journey south through Somaliland to Lakes Rudolf and Stefanie, and thence to Lamu by the Tana River,' Dr. D. Smith.
- TUES. Royal Institution, 3.—'Sound, Hearing, and Speech,' Prof. J. G. McKendrick. (Juvenile Lecture.)
- WED. Geographical, 8.—'Description of the Cenomanian in Western France and the South-West of England,' Messrs. A. J.ukes-Browne and W. Hill; 'The Llandovery and Associated Rocks of Conway,' Misses G. L. Ellis and M. R. Wood; 'The Gypsum Deposits of Nottinghamshire and Derbyshire,' Mr. A. T. Metcalfe.
- Huguenot, 8.—'The Relief of the Poor Members of the French Churches in England as exemplified by the Practice of the Church at Sandwich,' Mr. W. J. C. Moens.
- THURS. Royal Institution, 3.—'Sound, Hearing, and Speech,' Prof. J. G. McKendrick. (Juvenile Lecture.)
- Royal Academy, 4.—'Painting,' Mr. W. B. Richmond.
- London Institution, 6.—'The Macedonians in Egypt,' Rev. Prof. Mahony.
- Mathematical, 8.—'On a Certain Ternary Cubic,' Prof. L. Tanner; 'Further Communication on Boltzmann's Minimum Function,' Mr. S. H. Burbury.
- Antiquaries, 9.—Election of Fellows.
- FRI. Philological, 8.—Dictionary Evening.
- Malacological, 8.—'South Australian Pleurotomidae, with Descriptions of New Species,' Mr. G. B. Sowerby; 'New Land

Mollusca from New Zealand and Macquarie Island,' Mr. H. Suter; 'The Genus *Byallia* or a Near Ally (Nebulimex), in Brazil,' Dr. H. Simroth; 'Collection of Slugs from the Sandwich Islands,' Mr. W. E. Collinge.

SAT. Botanic, 2.—Election of Fellows.

## Science Gossip.

The collection of Jenner relics formed by Mr. F. Mockler, of Wotton-under-Edge, is to be deposited in University College, Bristol, provided the necessary amount to purchase it from him can be raised by subscription. The centenary of Dr. Jenner's decisive experiment, which proved the benefits of vaccination, will be May 14th, 1896, and it is to be hoped that the collection may be placed in the college so as worthily to celebrate the event here.

The annual meeting of the Association for the Improvement of Geometrical Teaching will be held at University College, Gower Street, on Saturday, January 11th. The morning meeting (at 11 o'clock) will be devoted to the ordinary business of the Association. At the afternoon meeting (at 2 o'clock) Dr. Larmor will read a paper on 'Geometrical Methods,' and visitors interested in the subject will be cordially welcomed.

The Lalande Prize of the French Academy for the past year has been adjudged to M. Hamy for his works on mathematical astronomy and on the theory of astronomical instruments. The Valz Prize has been awarded to Mr. Denning for his cometary discoveries and his persevering observations of meteoric streams.

## FINE ARTS

*A History of Design in Painted Glass.* By N. H. J. Westlake. 4 vols. Illustrated. (Parker & Co.)

MR. WESTLAKE'S almost exhaustive work took some sixteen years to publish. Of course it suffers from the slowness of its publication, but it suffers still more from the absence of coloured plates, such as are to be found in Winston's book and in the best French works on the subject. Again, the title is inexact, for it fails to recognize what other writers have carefully inculcated—the almost radical difference between what is properly called painted glass, because its colours are more or less superficial, and the much more admirable and logical glass in which a sort of transparent mosaic is produced in order to impart colour to transmitted light. The absence of colour is, perhaps, the more to be deplored because, as numerous publications from those of Lasteyrie to the present day have shown, it is exceptionally easy to do justice to art of this kind, which owes its existence to

— panes of quaint device,  
Innumerable of stains and splendid dyes.

Mr. Westlake, whose years of practice in art of this kind entitle all he writes to respectful attention, must have felt, even more than his readers, how inadequate are engravings in black on white to illustrate his skilful and often recondite criticisms. Besides, every one knows that fully to judge of the glass of successive epochs demands knowledge of the varying tints which are characteristic of each, because, for example, the reds and blues of the thirteenth century in this material have not only peculiarities of their own, but are excellently suited to the chromatic schemes to which they belong. Besides this, the tints of one century differ characteristically, if not radically, from

those of another, while their hues likewise vary.

However, although commercial considerations have excluded coloured plates, Mr. Westlake has done much not only with his pen, but also with his brush and pencil, and to him the reader is indebted for the hundreds of drawings which, reproduced in facsimile, fortunately, if not adequately delineate relics of vitreous design dating from the early years of the eleventh century to the middle of the seventeenth, and, as to their localities, extending from churches in remote Welsh valleys, such as Llanrhaidr-yn-Mochnant, which we described many years ago, to the borders of Poland—from Southern Italy and Spain to the cities of Northern Germany.

The extent and difficulties of our author's task few but experts who are artists as well can duly estimate. He has classified his materials according to the epochs to which they belong, and consequently time rather than geography marks the limits of each section, and rightly, for while the vitreous art of each country possessed features of its own, a general likeness marks the productions of each century. The subdivisions are, of course, geographical. The first part of the book extends from the earliest period of the art till the end of the twelfth century. Successive sections are allotted to the single figures so characteristic of the earlier epoch, and the medallions of subjects and ornaments properly so called of the thirteenth century. The fourteenth century fills vol. ii., while vol. iii. is devoted to the fifteenth century, and vol. iv., the largest of the set, brings us down to the time when the art had wholly decayed.

As to the chronological difficulties of his subject, Mr. Westlake rightly points out, as we have often remarked of Gothic architecture as well as of armour and sculpture, that

"with some works of a certain period, many fairly good judges would be deceived at first as to their exact date, from the circumstance that older artists were still working in the style in which they had been educated, perhaps fifty years before, which style had been but slightly modified by passing changes; whilst coeval schools of younger men, full of notions more recently introduced, were rising into importance. As an illustration of this, the latest part of the work at King's College, Cambridge, which is of a most determined Renaissance character, was executed coevally with, or even earlier than, some of the windows of St. Neot's, Cornwall, and very shortly after the late glass in the north transept at Malvern. Even under one *agis*, that of Bishop Fox, three styles of work were done—one at Winchester, the others at Basingstoke and King's College, Cambridge. Often in one window different styles were used."

If Mr. Westlake had brought his book down to the present day, and he were called upon to notice the outrageous discrepancies which modern ignorance of vitreous design has not only tolerated, but paid for, what would he say of the comparison which another age is sure to make between the glazing of Hart Hill Church, near Chester, and the east window of Oxford Cathedral, which are both by Sir E. Burne-Jones, and the miserable transparencies, that imply entire misconception of the nature of art in glass, to be found in St. Paul's and in the cathedral at Glasgow? And yet all these



works were "done," as our author has it, within a very few years of each other and in the same island. At Hart Hill the church is completely glazed upon a homogeneous and beautiful scheme of coloration and design, the work of one artist fully appreciating the rationale of the art he practised.

Our author accepts the opinion of those who, finding no more ancient records attesting the introduction of colour in glass windows, believe that the earliest "painted" windows were not German, as the natives of the Fatherland fondly think, but came from Limoges, where a Venetian colony had settled about A.D. 979. It is understood that the windows of coloured glass mentioned by St. Gregory (539-595) as existing in the church of St. Martin at Tours in his time were self-coloured, *i.e.*, not pictorial, and that the "fenestræ," which Leo III. (795-816) "de vitro diversis coloribus decoravit" at St. Peter's, were of the same nature. There are disputable points in these and similar quotations, but Mr. Westlake was on safe ground when he selected for his first illustration that intensely interesting relic the very vigorous and poetical Ascension still adorning a window at Le Mans, which he affirms to be due to a Byzantine mood and manner of design rather than to the Romanesque influences which one would naturally look for at Le Mans in the eleventh century (*c.* 1090), to which period a thirteenth-century manuscript in the library of the cathedral is supposed to refer it as a work of Bishop Hoel. The question of origin is important, and nobody can fail to recognize the quasi-Oriental mannerisms of the figures' actions and draperies. On the other hand, it is manifest that fragments of borders comprising *fleurons* and other ornaments, which are decidedly Romanesque, and not Byzantine, enclose the panel. Obviously, however, the whole *vitrail* is now "made up" of fragments of various dates, and there is no distinct evidence, although there is probability, that the panel is one of those mentioned by the manuscript of the thirteenth century, an authority which, by the way, can hardly, when standing almost alone, be implicitly relied on in regard to matters of art of a time two hundred years earlier. Mr. Westlake is of opinion, too, that the work belongs "to the childhood of the art." Here, again, it is difficult to agree with him, for the design and its execution are due to a well-advanced phase of Byzantine art. This does not, of course, affect the date of the panels. It might be supposed, we admit, that the Ascension came from Byzantium, and was painted (Byzantine art changing but slowly) at any time from A.D. 950 to 1100. We observe, too, that the square cap or crown on the head of the Virgin in this design seems to be more Romanesque, or rather Lombardic, than Byzantine. Be these things as they may, Mr. Westlake's chapter on the subject is of great worth. It is much the best account of the remarkable early glass in the windows at Le Mans, which have been under discussion since 1850, when Gêrente discovered the panel. The account is accompanied by plans of the windows in their existing condition, and of the original arrangement, according to our author's theory, of the panels sever-

rally representing various subjects. In either case there is simply an arrangement of square panels, a circumstance which, of course, falls in with our ideas as to how church windows of the primitive sort were decorated with painted subjects.

Mr. Westlake next proceeds to deal with other examples preserved at Le Mans. In the course of doing this he discusses the way in which the hair of the figures represented in various panels is cut; he might, perhaps, have found in the Bayeux tapestry illustrations of the fashion of wearing the hair late in the eleventh century. He also remarks on the development of the art of the *verrier* in various windows at Le Mans, and, with good reason, controverts the opinions of those antiquaries who, not being artists, could not be expected to recognize, even if they observed it at all, the extent of that development, and who referred the whole of a certain group of paintings in the cathedral to Bishop Hoel. Mr. Westlake points out, thus greatly strengthening his arguments for their antiquity, that the windows of St. Denis, which the famous Abbot Suger set up, *c.* 1150, are markedly more developed in style than the others. Of course, neither he nor we can forget that near Paris art was sure to be more developed than at Le Mans. The windows certainly deserve all the attention and study that can be bestowed on them, and the student should lose no opportunity of studying them *in situ*. As to our author's hope that they might not suffer in the "restoration" which was going on when he last saw them many years ago, we are sorry to say that our much later information on the subject is anything but encouraging.

Some especially remarkable remains of stained glass at Neuwiller next engage our author's attention, and also those in the cathedral at Chartres, containing the supremely valuable twelfth-century panel known as 'La Belle Verrière,' where a small Son sits in the lap of a gigantic Virgin. The chapter on them is the most interesting and suggestive in the book, although it might have been extended with profit to all interested in the subject. The reader is next invited to consider Abbot Suger's glass at St. Denis, much of which is extremely important on account of its likeness to parts of the glass in the cathedrals at Chartres, York, Le Mans, and Angers. Mr. Westlake points out a capital error of Winston's as to the date of some of the glass in St. Denis, and thus confirms an opinion we have long held that the author of 'Hints on Glass Painting,' an admirable copyist in colours of windows, was not an artist in the larger sense of the term, nor an antiquary implicitly to be trusted. Vendôme, St. Quentin, Chalons, Bourges, Strasbourg, and other French cities, all of which contain specimens of twelfth-century glass, are briefly noticed before we reach Canterbury Cathedral; these and the glass in York Minster, "a collection of incalculable value," as it is, justify the opinion expressed by our author, and amply supported by written as well as artistic evidence, regarding the distinguished position of the English glass painters in the twelfth century and a little later. The oldest glass in England, Mr. Westlake thinks, is a fragment of a Jesse in the clearstory of York Minster, which he

dates *c.* 1170. To the best of our belief this opinion is confirmed by other authorities, and our knowledge of the fragment fully supports it.

Theophilus, whose treatise is an all-important source of information respecting the art crafts and processes of the age in which he lived, has been variously placed from the tenth century to the thirteenth. Our author points out that, in describing the contents of his book, Theophilus speaks of France as conspicuous "in the precious variety of her windows," which no one could well say of that country at an earlier epoch than late in the eleventh century or early in the twelfth. The "presbyter servus servorum Dei," moreover, describes the method of placing gems on painted glass, a practice of which Mr. Westlake has discovered no example earlier than the end of the thirteenth century. Consequently he inclines to refer Theophilus to the last-named period, and does so chiefly because the learned monk describes examples and processes too far advanced for any earlier stage in decorative design.

It is time for us to part from an extremely important monograph, the treatise of an artist upon an art of which he is a past master and to which he has already devoted the best energies of a long and diligent life. In addition to what is said above regarding its technical value and, so far as it professes to go, the completeness of its criticisms and the abundance of new details, let us say that it is well printed, of a convenient size, and furnished with a very good index. We miss what is very desirable in such a book—a copious, if not exhaustive bibliography of the subject, such as might easily have been compiled from the publications of the French, German, and English governments, South Kensington being conspicuously meritorious in this respect. South Kensington has, although this text does not mention the very important fact, published for a few pence a very full list of examples to be met with in churches, mansions, and museums throughout Europe. We find, too, what appear to us only insufficient references to the remarkable collection of stained glass at South Kensington, and, so far as we have seen, nothing about the extremely noteworthy panels illustrative of the history of St. Birinus which are inserted above the sedilia in the chancel of Dorchester Abbey Church, Oxon.

#### EGYPTOLOGICAL LITERATURE.

*The House of the Hidden Places: a Clue to the Creed of Early Egypt from Egyptian Sources.* By W. Marsham Adams. (Murray.)—The land of Egypt has, from time immemorial, been a land of mystery, and of it and of its people and their beliefs many impossible things have been said. The people whose letters were literally "birds, beasts, fishes, flowers, and fruits," gained at a very early period the reputation for learning and occult knowledge, and the word "alchemy" is a lasting memorial of the belief in the magical powers which the rest of the world attributed to the Egyptians. That the Egyptians possessed in remote days a religion carefully thought out is beyond a doubt, and that their beliefs influenced their daily life and determined their work is also beyond a doubt; but whether we, in our days, have made out the details of their lives, or have succeeded in finding out what were the ideas and motives which directed their labours, is a moot point. The book before us is the result of a well-

meaning and conscientious attempt by Mr. Marsham Adams to explain the construction of the Great Pyramid. He believes that a "singular correspondence" may be traced between the passage-chambers in it and the various stages traversed by the holy dead in passing from the light of earth to the light of eternal day, that a spiritual and most far-sighted purpose presided over the construction of the Great Pyramid, and that the best explanation of what this purpose was may be found in the 'Book of the Dead.' In the course of his studies Mr. Adams has been compelled to employ phrases and symbols current among the Masonic brotherhood of the present day, but he warns his readers that they refer to the actual masonry of the Great Pyramid and to the analogous features in the 'Ritual,' that is, the 'Book of the Dead.' Of his discoveries Mr. Adams says with naïve modesty:—

"So majestic is the outline of the conception as it rises solemnly on the view, so sublime is every feature of the prospect.....with such graduated measure, yet such overwhelming splendour, does it illuminate mystery after mystery of the invisible world, that I cannot for a moment believe it to be the offspring of my own imagination."

And yet we can assure Mr. Adams that it is, really and truly, the offspring of his own imagination. The pyramids were tombs and nothing else, and the internal chambers were constructed solely with the view of effectually concealing and preserving the mummified body, and for the performance of sepulchral rites and festivals at certain seasons. The version of the 'Book of the Dead' (about B.C. 300) to which Mr. Adams refers to prove his points was not developed when the Great Pyramid was built, and the great mass of funeral texts which were then in use were already some thousands of years old, and represented beliefs and ideas which had become antiquated. We are at a loss to see what proofs Mr. Adams can deduce from either class of texts to support his statements. Mr. Adams's theories are, however, the result of much reading and of a scholarly mind, and they are set forth in a manner which betokens a successful mathematical training; but we venture to predict that no Egyptologist will accept them, and that eventually they will be relegated to the limbo of Pyramid theories, ancient and modern. While so much real work still remains to be done, it is almost pathetic to think of the time which Mr. Adams must have wasted on the elucidation of his Pyramid theory.

*Life in Ancient Egypt.* Described by Adolf Erman. Translated by H. M. Tirard. (Macmillan & Co.)—The volume before us is a translation of the German equivalent of the 'Manners and Customs of the Ancient Egyptians,' by the late Gardner Wilkinson, of which a revised edition in three thick octavo volumes appeared in 1878, under the editorship of the late Dr. Birch. Prof. Erman's work is now nearly ten years old, and is so well known among Egyptologists that it needs no lengthy description from us. English readers will, we are sure, be very glad to escape the labour of perusing the work in the original, and will thank Mrs. Tirard heartily for the time and labour which she has spent upon the translation, and Messrs. Macmillan also for adding another book to their Egyptological libraries. We note with pleasure that the references in the foot-notes to original texts are fuller than in the German edition, but we seem to miss Prof. Erman's original preface, and we think that some of the pictures have been omitted. On the other hand, a number of illustrations are given twice, e.g., on p. 51 and p. 399; on p. 75 and p. 532; on p. 130 and p. 327; on p. 205 and p. 399; on p. 210 and p. 235; on p. 214 and p. 252; on p. 238 and p. 401. As we are not reviewing the book we refrain from discussing any of the points of Egyptian archaeology which lie on debatable ground, and content

ourselves by saying that if Prof. Erman were writing his book now, we think some of his views would either be modified or differently expressed. The description of the famous wooden statue of a man of the fourth dynasty is a little ambiguous in the English version, where it is said to have been "mistaken by Mariette's workmen for the present Sheik-el-Beled"; but this hardly describes what happened. When the workmen of Mariette found it at Sakkara they thought it resembled the *shekh* of the village, and they therefore called it "Shèkh el-Beled," or "Shekh of the Village"; but they never mistook it for the man himself. Moreover, as Prof. Erman wrote the description at least ten years ago, the existence of that *shekh* is now problematical. There are some little slips which ought to be corrected in a future edition, e.g., a good donkey now costs more than eighty francs (p. 497); for 250 B.C. read 250 A.D. (p. 51); for Asarhaddon (p. 50) read Esarhaddon; the god's name is spelt indifferently Amen, Amun, Amun; we find "stela" and "stele," and "stelæ" and "steles"; one Coptic word is printed in English capitals (*sic*) on p. 190, and another in Greek letters on p. 499; the same official's name is spelt Mr'eb, Mer'eb, and Ner'eb; while as regards the Hebrew words quoted the translator seems to have forgotten to notice them. Thus on p. 188 we have קמח for קמח; *ibid.*, פלח for פלח; on p. 491, ענלה for ענלה; *ibid.*, חרב for חרב; on p. 516, חרב for חרב; *ibid.*, כנור for כנור; *ibid.*, מנצקה (there is no such form in the lexicon) for מנצקה; on p. 517, שלם for שלם; on p. 519, שושן for שושן; *ibid.*, חבה (this is the construct) for חבה; on p. 543, נערן for נערן; and *ibid.*, נער for נער. Prof. Erman writes "Faijum," which represents the Arabic Fayyūm sufficiently well; but on p. 25 we find "Feyum," a new form of this long-suffering word. The difficulties of transliteration are ever with us, and each scholar seems to have a plan of his own; but when Mrs. Tirard, as she says in her preface, asked Prof. Erman to allow her to spell Thothmes as we spell it in English, why, O why, did she not add to her request such common words as Rā, Amasis, Seti, &c., and thus avoid such barbarities as Rē' and Re' (p. 45), 'Ahmose (p. 42), and Setiy (p. 47)? The book is intended for English readers, and we should have thought it advisable to follow the spelling in some good book like Brugsch's 'Egypt under the Pharaohs' in this respect; as it is, the system of transliteration used in the work is unlike that employed by Prof. Erman in his 'Egyptian Grammar,' and resembles that of no other Egyptologist. We mention these things in no unfriendly spirit, for Prof. Erman has done such good work that we welcome heartily an English edition of his popular book; but learners, for whom the book is intended, chiefly remember words by their sounds, and how is an Englishman to pronounce such forms as M'e'ama (p. 57), 'Ey (p. 119), 'Eten (p. 45), 'Ess'e (p. 39), A'h'mose (pp. 118, 119), and the like?

THE NEW GALLERY.  
EXHIBITION OF WORKS OF SPANISH ART.  
(First Notice)

THE visitor accustomed to the gay and brilliant pictures to which this gallery has previously been devoted will, at first sight at least, be disappointed, if not depressed, on entering the New Gallery by the comparatively sombre aspect of the works now hanging on the walls of the west and north rooms, consisting, as they do, mostly of studies of sad-eyed saints, and portraits of grave men and ladies whose beauty is not obvious to the stranger, as well as devotional pictures betraying a passionate melancholy, while scarcely a landscape with a gleam of sunlight in it is to be found in the collection. Be this as it may, the task of the

critic is prodigiously facilitated by the unusually exact manner in which it has been found possible to classify the pictures in something like chronological order. Juan de Burgos, whose epoch was c. 1450, has the credit of having painted *The Annunciation* (No. 4) on two wings of a triptych which is signed with his name and style, "Maistre ju de Burgos pitor." The volets are enclosed in moulded Gothic frames with canopies reminiscent of the florid architecture of the cathedral of the painter's native city. On our right the Virgin is kneeling before a table, and on our left, facing her, the Archangel is likewise kneeling and saluting her. The expression of her common, not to say vulgar features, is truly touching. The gay and very pretty coloration of this work culminates in the bright blue brocade and ornaments of the Virgin's robe; the design of the brocade is naturally enough Oriental, for of the East were the best weavers in the fifteenth century. In the same fashion, from Venetian and Flemish pictures contemporaneous with Juan, we learn that for their more important vestments the priests of Italy and the Low Countries originally resorted to the weavers of Damascus, Cairo, or Palermo. Later, the brocades of Bruges reproduced similar patterns, and these are still in vogue, although vulgarized and degraded, and may be bought in the shops of Paris and London. No. 1 is a capital group by A. del Rincon (a painter almost unknown in this country), who was much employed at the Court of Ferdinand and Isabella, and, as Ford called him, a sort of Mabuse of Spain, but not without a touch of the Italian taste, which in his time (1446-1500) was gathering force in the Peninsula. With him, at any rate, art not simply of the devotional kind began in Spain; how late that event was his date proves. This is the first specimen of this harbinger of Spanish painting, in the proper sense of the term, which has been exhibited in England, and on that account also it deserves attention. The richness of its colours, its delicate, firm, and almost Memling-like touch, clearness, and purity are striking points in this work. Even in Spain the elder Rincon's pictures are rare; the Madrid Gallery possesses only two bad copies of his portraits of Ferdinand and Isabella. Some parts of the faces in Sir C. Robinson's picture seem to have been very skillfully restored; that of the old man on our right is certainly full of tenderness and feeling. The work has formed the interior of the wings of a triptych: on our right are Ferdinand of Aragon and St. Ferdinand with a sword, his proper emblem, the former kneeling and facing inwards, as towards the lost central panel of the triptych; and on our left, facing to our right, Isabella with her patroness St. Anne, who supports on her arm the Virgin and Child.

The next picture, *The Virgin, Child, and St. Anne* (2), which is attributed to A. Fernandez, of the School of Seville, exhibits still more distinct signs of the influence of the Flemish School upon one who belonged to the generation which succeeded Del Rincon, and retained a little of the qualities he excelled in, for he had lost some of the sincerity and spontaneity of design which he ought to have exhibited when he wished to impress on the spectator the pathos of his theme. A symptom of this lack of sincerity will be found in the rather affected air of the Virgin, who, dressed in the Aragonese colours of crimson and yellow (a departure from tradition that no Italian or Low Country painter would have dared even to think of), kneels on a stone dais and supports her Son, who is caressing a lamb in His lap (another departure from iconographical conventions). The colour of this picture is harmonious; a beautiful landscape full of light forms part of the background. The angular draperies are remarkable. Cean Bermudez assigns the date of 1525 to Fer-



andez; it is certain that he was living some time after this.

The *Portrait of a Spanish Lady* (10), for which, as well as the pictures named above, we are indebted to Sir Charles Robinson, bears the name of Juan Carreño de Miranda, an Asturian, who was born in 1614, and serves excellently well to show how long the art of the Low Countries continued to influence Spanish painters. This once fashionable portrait and fresco painter is said to have taken Van Dyck for his model, yet his works, of which there are several in this country and one in the Louvre, indicate that Rubens (always a great hero in Spain) swayed the Spaniard's taste much more than Van Dyck did. Carreño was somewhat weak in design, and as a painter he was at once laborious and incompetent, yet he possessed a genuine faculty for reading and rendering the personal characteristics of his sitters; we see this in the languid and amorous expression of the lady's almond-shaped black eyes, not less than in the fullness of her lips and her "sultry" aspect. Carreño was a pupil of Pedro de las Cuevas, and his portraits, of which this is an excellent example, continue to be much valued in Spain, although the results of the studies he is said to have undertaken in order to acquire the manner of Velazquez, who was by about fifteen years his senior, are by no means obvious to us. Except two works of Carreño's which were exhibited at the British Institution so long ago as 1835, nothing of his has been shown in London till now. His larger and more ambitious productions were so-called frescoes in convents and churches in Spain or oil pictures of devotional subjects. This may account for the fact that this industrious and long-lived artist (according to the Madrid catalogue he died in 1685) is not better known out of his own country. His paintings were so much admired at home that, as Palomino Velasco said of those in St. Isidore Labrador at Madrid, "at the sight of them all praise becomes mute, and is swallowed up in admiration." Velasco went so far as to say, "Heaven bestowed upon him [Carreño] such a tint [i.e., power in respect to colour] as, being between Titian and Van Dyck, equalled them both and made him superior to either." The often-praised "suffusion" of his handling is not particularly obvious in No. 10, although the picture is in this respect pleasing enough. The pictures respectively described as *An Apostle* (8 and 9), which M. L. Somzée has lent with the name of Juan de Juanes (or Macip), a Valencian of the sixteenth century, are interesting as showing how far this popular artist followed the example of Velazquez by working in Rome in order to catch the Roman mannerisms of Raphael. In this he succeeded; but the great master avoided the danger.

We come upon Velazquez himself in that extraordinarily interesting piece, for sight of which we are indebted to Sir C. Robinson, the large, highly finished, and very stringently studied *Jael and Sisera* (12), which is believed to have been painted in 1623, i.e., when the artist was about twenty-four years of age, and long before he attained that amazing forthright handicraft and felicitous deftness which have been little understood, and not in the least degree really studied, by a certain section of the Impressionists of our time, who quote the success of the great Spaniard as an excuse for their own neglect of those preliminary exercises to which he, like Rembrandt, Correggio, and all the chief masters of the brush and palette, devoted the best years of his life. If at four-and-twenty years of age, when other painters were already almost fully accomplished, so fine a craftsman, one who was a realist of realists—witness the famous works from the Duke of Wellington's gallery, the *Two Boys* (73) and "*El Aguador*" (134), the latter being the earliest authenticated specimen of his studies, its date being c. 1620—still worked in the stringent and, if not timid,

intensely self-restrained manner shown in '*Jael and Sisera*,' nothing can be more distinctly manifest than that he by no means began by omitting to be conscientious in details, any more than did Sir John Millais, who is, perhaps, the greatest brush-master of our time. On the contrary, it was thanks to such work as we find in Nos. 12, 73, and 134 that Velazquez, ludicrously enough called the "first of the Impressionists," became an Impressionist at all. That he was at any time, and in the common sense of the term, an Impressionist will not be maintained by those who are capable of seeing art in the true perspective of its history and technique.

Great as he was as a painter *per se*, we are not bound to regard this picture as a masterpiece of Velazquez's power of conceiving the tragic or pathetic aspect of his subject; nor does it promise that the artist would prove himself great, as he afterwards showed himself, in putting a vigorous conception upon canvas. On the contrary, the design is confused and destitute of a dominant element; the figures are distinctly wooden, despite the passion portrayed in certain of the faces; for example, that on our right, which is a posthumous portrait of Alva, is exceptionally true and full of emotion. The dead Sisera is dead indeed, and, in the badness of its foreshortening, almost as curious as an early Pollaiuolo. On the other hand, the drawing and painting of the armour and costume, of which the catalogue gives the history, are worthy of Holbein himself, so precise, exact, and scientific are they. Much the same may be said of the accessories which occupy the front of the composition, if such it can be called. There are some really fine points of colour, yet the coloration at large is less excellent than one would expect from the master whose colour became ultimately but slightly inferior to his chiaroscuro.

It is extremely interesting to turn from this curious and very early work of the master, with every element of its design and technique in a tentative state, to that admirable *Portrait of Philip IV.* (43) which is a chief ornament of the Dulwich Gallery, and illustrates Velazquez's powers in their perfection. Well may the Royal Academy frequently borrow for its Painting School this first-rate example of what portrait painting ought to be. Its silveriness and clear colours are far above the average of the master's art. The firmness of its touch and the brightness of its tones remind us of Van Dyck himself at his best; the flesh painting is worthy of all praise, while of the harmoniousness of the whole too much could not be said. The painter's sympathetic reading of the king's character is indicated by the very way in which Philip holds a black hat in one hand, a white leading staff in the other. The scarlet and silver doublet, the white sleeves and collar of Venetian point lace, the falling masses of his light-coloured wig, are all in admirable keeping with themselves and the background. There are almost as many copies or "versions," more or less old, of this picture as of the painter's Mariana of Austria, of which there are some half a dozen in this gallery. Among the good portraits of this sort let us point to No. 19, which was at Manchester in 1857, and at the Academy in 1875, and is the property of Mr. H. B. Brabazon. The original of the portrait of Queen Mariana is No. 1078 at the Prado, in the latest manner of the master, and a whole-length, life-size figure, whereas most of the versions show her at three-quarters length only, as in No. 19. Sir Clare Ford lent to the Academy in 1873 and 1890 another three-quarters-length portrait of this lady, differing so little from the Prado picture that it may fairly be called an original replica of it. It now appears here as No. 55, a portrait in which what may be called the domineering and self-sufficient character of Mariana is still more marked than in the example at the Prado and

its replicas and copies. In all these examples the black-and-white dress indicates that the sitter was, as Mr. Curtis suggested, in mourning for the Infante Fernando Thomas, who died in 1659. In the '*Private Collections of England*,' Castle Howard, *Athen.*, September 30th, 1876, we described a capital replica of the bust of the Prado picture. No doubt Velazquez, or his assistants, repeated the original several times over. Carreño de Miranda painted Mariana in a manner which has caused his work to be somewhat hastily ascribed to Velazquez. Portraits of her husband's daughter by Isabel de Bourbon, the Infanta Maria Teresa, of which the best version is in the Belvedere, have sometimes done duty for those of Mariana of Austria, although their characters differed as much as those of two women could do, and their features were not alike.

Another capital Velazquez is *Don Baltasar Carlos, Eldest Son of Philip IV.*, and his Dwarf (48) from Castle Howard, and already described by us in the '*Private Collections*,' as above, under the name it then bore. This is probably the first portrait of the young prince Velazquez was commissioned to paint. The flesh is lovely, owing to the painting of the greys and the freshness of the roses, which together impart a great charm to a charming picture. It was formerly ascribed to Correggio (!), and is Stirling's No. 1402. A good Velazquez is No. 45, representing a bust, in three-quarters view to our left, of the often-painted *Conde Duque de Olivarez*, lent by Sir Clare Ford to the Academy in 1870 and again last year. It is a capital repetition of the similar portrait at Dresden, No. 622, from which it does not differ much. No man who has read '*Gil Blas*' will look with indifference upon so lifelike a portrait of the Count-Duke. We again meet with the *Infant Don Baltasar Carlos* in Nos. 57 and 59. The former is from Buckingham Palace, where it is not often seen by visitors, and is, erroneously, said to have been given by Philip IV. to our Charles I. Mr. Curtis suggests that it may have been the portrait of '*A Prince of Spain*' which was sold for ten shillings when the Parliament seized the effects of King Charles. It is a fine, but perhaps over-cleaned version of a much finer picture at the Hague. It was at the Academy in 1890, No. 137; and 1895, No. 111. The other likeness of Don Baltasar, No. 59, which belongs to the Duke of Westminster, is much better. It was at Burlington House in 1870, and, as No. 138, again in 1890, when it commanded universal admiration. It is mentioned with high praise by Palomino, and it seems to have been painted in 1641. It is in good condition, although it is obvious that it is now much darker, and probably a great deal browner, than of yore.

#### First-Art Gossip.

If the elevation of Sir Frederic Leighton to the House of Lords is intended as an act of homage to art of the most cultured kind, the highest aims, and purest technique, his innumerable friends cannot but rejoice at it, or fail to congratulate him upon it. There have been artists of noble birth; many peers, such as the present Earl of Carlisle, have been capable painters, and great painters, like Rubens and Velazquez, have been ennobled; but the President of the Royal Academy is undoubtedly the first painter and sculptor who has been made a peer in the English sense of the term.

The private view of the Royal Academy Winter Exhibition is appointed for to-day (Saturday). The public will be admitted on Monday next.

From Paris comes intelligence of the death of M. Lucien Doucet, a pupil of Boulanger and M. J. J. Lefebvre. He gained a Third Class Medal in 1879, a Second Class in 1887, and silver and gold (Second Class) medals at the Exhibition of 1889.

PARIS was during the week before last enriched with two more collections of works of art and of articles affecting to be artistic. One of these is promoted by the municipal authorities, and comprises pictures removed from the dépôt at Auteuil to the Pavillon du Cours-la-Reine, behind the Palais de l'Industrie. The other museum is that which the late Duchesse Galliera built, endowed, and filled with examples, near the Trocadéro. The latter is still in course of arrangement, and contains many fine tapestries.

THE German papers report the death of Charles Webb, the *genre* painter of Düsseldorf, from injuries received by a recent fall. He was supposed from his name to be an Englishman, as well as from the fact that some of his most popular pictures were taken from English life and history. He was a Dutchman, however, born at Breda in 1832, and studied first in Antwerp, and in 1848 went to Düsseldorf.

PROF. A. KNACKFUSS, author of the 'Deutsche Kunstgeschichte,' and of the illustrated art monographs on Michael Angelo, Raphael, Rubens, Rembrandt, Velazquez, Dürer, and A. Menzel, has been appointed to succeed Geheimrath Jordan as Director of the Berlin National Gallery. His name has become familiar lately as the draughtsman of the German Emperor's design for a "cartoon."

FROM Munich comes news of the death of Ferdinand Piloty, an historical and decorative painter, and the younger brother of the more celebrated Karl Piloty.

THE excavations of the Athenian Archaeological Society on the acropolis of Mycenæ have brought to light an important fragment of an archaic metope in *poros* stone with a well-preserved female head. The ancient silver coins which have been discovered during the last researches on the same site amount already to about 3,500, and belong to Sicyon, Corinth, Argos, and other Argolic towns.

THE French School of Athens has made a complete archaeological survey of the abandoned Byzantine city of Mistra on the slopes of Mount Taygetus, near Sparta. Among the chief results of these researches is reported the discovery of many inscriptions and architectural remains of a peculiar importance for the history of the city and of Byzantine art. The Greek Department of Public Instruction has now ordered the restoration of some of the most important monuments of the place, while the inscriptions and the other antiquities gathered by the French mission have been brought to Sparta, where they will form a special collection.

## MUSIC

*Gluck and the Opera.* By Ernest Newman. (Dobell.)—Lulli, Gluck, and Weber were all, in a sense, pioneers for Wagner, and it is a happy coincidence that two works by earnest reformers of the lyric drama should be on our table for review at the same time. The master who is dealt with in the present volume has not received so much attention in this country as he deserves. All attempts to revive interest in his masterpieces in opera failed until the opportune revival of 'Orfeo' with Signorina Giulia Ravogli in the titular part. Gluck literature in English is slender in proportions, but Mr. Newman's book does much to remedy the neglect. The author rightly says that in order to estimate the music of the latter part of the eighteenth century in general, and of Gluck in particular, the intellectual life of the period has to be studied. The author does not deal much with the technicalities of opera. Here are his own words: "I have rather endeavoured to view the subject philosophically, and to bring the opera of the eighteenth century in general, and Gluck's work in particular, into line with the whole

intellectual tendencies of the time." But Mr. Newman is unnecessarily severe on English musical criticism, and declares that even at a liberal estimate it would be impossible to name ten works that could bear comparison for one moment with good contemporary literary criticism. This is, perhaps, over, or rather under, stating the case; but as an earnest protest against the superficiality which now prevails, owing to the rapidly increasing demands on those who have to write on music and the shortness of the time at their disposal, Mr. Newman's words are justifiable, though we do not agree with him that Wagner's method is the metaphysical "that first erects spurious entities" and then proceeds to deduce from those entities precisely what has already been put into them." Here is ample room for thought and discussion, into which we cannot at present enter. Though the author's literary style is rather turgid, there is much that is of value in his book, the sketches of the development of opera in Italy, Germany, and France being certainly useful. Although perfect agreement with Mr. Newman's arguments cannot be expressed, we commend his work to the perusal of students not only of music, but of art and literature in general.

*Wagner's Heroes.* By Constance Maud. (Arnold.)—Lamb's 'Tales from Shakespeare' have afforded delight to myriads of young people, and this volume is penned very much in the same vein. The author says that the stories "are for little people, and are not written for Wagnerites or any other learned persons. So if any such should chance to open this little book, let them be warned at once that it is not for them." In these deprecatory words she scarcely does herself justice. Even children of a larger growth can take delight in fairy tales, and Constance Maud has a very charming style. She has added some details concerning the old legends which Wagner has not utilized, or has only hinted at, and she concludes her preface with words which show her mood: "But all I have said is true, and written somewhere—in the stars, if not in books; for it must never be forgotten these four heroes really lived, loved, fought, and conquered—once upon a time." The four heroes are Parsifal, Hans Sachs, Tannhäuser, and Lohengrin, so that the author has ample material for a companion volume which she may be encouraged to write. This might deal with 'Der Fliegende Holländer,' 'Tristan und Isolde,' and the colossal 'Ring des Nibelungen.' The present volume is embellished with eight rather fantastic, but, on the whole, effective illustrations by H. Granville Fell.

WE have also on our table *A Biographical Dictionary of Fiddlers*, by A. Mason Clarke (William Reeves), including notes on players of the violoncello and the double-bass, a little work containing nine portraits of celebrated artists past and present, and on account of its general accuracy calculated to be of service to students; *Albert Chevalier*, a record by himself (John Macqueen), with biographical and other chapters by Brian Daly, written in the lightest possible vein, and worthy to be classed among railway journey literature; *Talks with Bandsmen*, by Algernon Rose (Rider & Son), rather prosy, but containing valuable information for those who wish to study military instruments, or who desire to form and train brass bands; *Musical Havens in London*, by F. G. Edwards (Curwen & Sons), a chatty and agreeable little book, describing places where celebrated musicians have lived in the metropolis, with biographical and other details remarkably well compiled and illustrated; and the ninth part of Dr. Hugo Riemann's *Dictionary of Music*, translated by Mr. J. S. Shedlock (Augener & Co.).

## Musical Gossip.

WE are pleased to learn, on good authority, that the diapason normal is to be adopted as quickly as circumstances will permit both at the Royal Academy and the Royal College of Music. As the example set at the Queen's Hall is thus to be followed by two influential institutions, it is reasonable to hope that a reform which ought to have been carried out many years ago is within measurable distance of completion.

THE usual New Year's Day performance of an abbreviated version of 'The Messiah' was given by the Royal Choral Society in the Albert Hall. It was not altogether without blemish, for Madame Albani and Mrs. Katherine Fisk, though they both sang well, were not invariably in accord with the orchestra. Mr. Ben Davies and Mr. Santley were irreproachable, and the same may be said of Sir Joseph Barnby's choir.

THE high-class Sunday concerts now being given in the Queen's Hall, the South Place Institute, and the Albert Hall are scarcely amenable to criticism, but it may be recorded that a very creditable performance of Mendelssohn's 'Walpurgis Night' was given under Mr. Randegger's direction last Sunday by the Queen's Hall Choir, an admirable orchestra, and Madame Belle Cole and Mr. Andrew Black as the principal vocalists. The remainder of the programme was equally well selected and rendered. There can be no doubt whatever that the move in favour of classical concerts on the first day of the week is proving immensely beneficial not only to the cause of music, but to the proletariat.

IT is a matter for warm congratulation on all sides that Mr. George Riseley has been asked to conduct the next Bristol Festival and has accepted. This appointment can scarcely fail to be popular, and we shall be much surprised if the triennial gathering is not placed on a sounder foundation than it has hitherto occupied.

MR. EUGENE D'ALBERT's latest opera, 'Ghismonda,' produced at the Dresden Hoftheater recently, has apparently failed to please, for the local press was by no means enthusiastic, and at the second performance the theatre was very poorly attended.

THE music of Berlioz has for the most part suffered cold neglect at the Leipzig Gewandhaus Concerts; but those who are responsible for the conduct of this institution are beginning to move with the times, 'La Damnation de Faust' having been recently given under Herr Nikisch with unqualified success.

A SPECIAL presentation of Mozart's 'Don Juan' will shortly be given at the Munich Hoftheater, the music to be rendered in exact accordance with the original score, which several years ago, as recorded in the *Athenæum*, came into the possession of Madame Viardot Garcia.

## PERFORMANCES NEXT WEEK.

SUN.	Orchestral Concert, 3.30 Queen's Hall.
MON.	Popular Concert, 8, St. James's Hall.
TUE.	Mr. Bishop's Chamber Concert, 3, St. James's Hall.
WED.	St. James's Halland Concert, 8, St. James's Hall.
SAT.	Popular Concert, 3, St. James's Hall.
—	Mr. Norman Salmon's Concert, 3, St. James's Hall.
—	Polytechnic Popular Concert, 8, Queen's Hall.

## DRAMA

### THE WEEK.

COMEDY.—'The Late Mr. Castello,' a Farce in Three Acts. By Sydney Grundy.

SHAFTESBURY.—'A Woman's Reason,' a Play in Three Acts. By C. H. E. Brookfield and F. C. Phillips.

MR. GRUNDY'S essay in farcical comedy, or, as he elects to call it, farce, is scarcely successful. It is lacking in what seems the prime element in farce—movement, is unconvincing, and at times dull. This is the more to be regretted since the dialogue is



often bright and the characterization is throughout excellent. Failure on the part of the representative of the hero to assign the character the requisite vitality exercised a depressing influence upon the fortunes of the novelty, but the piece itself seems based upon a misconception. 'The Late Mr. Castello' might best, perhaps, be described as a comedy of unreason. The environment and the action belong to comedy, and the only farcical element introduced is the disconnexion between cause and effect. To some extent the play is a modern rendering of 'The Taming of the Shrew.' It presents at least the conquest of a high-spirited woman by a man who exaggerates and parodies her own proceedings. It is, however, wholly unconvincing, and, if truth must be spoken, more than a little wearisome. So pleasing a heroine has Mr. Grundy depicted that her defeat by her rather contemptible hero puzzles and annoys. It is as though some cunning master of fence were worsted by a raw youth, as though the hare were distanced in a fairly run race by the tortoise. Mrs. Castello is a young and an attractive widow, who uses her eminently becoming weeds as a means of masculine subjugation, and, when her lovers become too pressing, shelters herself behind her dead husband. All is fish in the shape of masculine humanity that comes into her net. The pursuit is, however, the sport, and the prey once captured is thrown on the bank to gasp and expire. Chief sufferers by her erratic proceedings are her mother and sister, both on the look-out for husbands. So soon as a possible suitor presents himself, he is whisked off by the fair widow, who finds added piquancy in the fruit thus filched from the domestic orchard. This character is well conceived and in every way delightful. That it is to be tamed, domesticated, and turned to practical account is obvious; but the Benedick Mr. Grundy has supplied to this Beatrice is quite unworthy. Her desire for his subjugation needs no stimulus such as Mr. Grundy supplies in the person of an imaginary mistress named Beryl, who is a sort of set-off to the defunct Castello. The mere fact that her sister Avie has regarded him as a possible mate would be motive enough, if the circumstance that he is clad in masculine gear did not in itself suffice. In the course apparently of one day, not having previously seen her, he succeeds in "taming her wild heart" and making her his mate. The manner in which the triumph is accomplished is unacceptable as well as incredible, since it lessens our interest in a woman whom wiles such as are presented can subdue. Miss Winifred Emery played the heroine in gracious and winsome fashion, and Miss Rose Leclercq and Miss Esmé Beringer were acceptable in the two other female parts. Mr. Cyril Maude gave an excellent picture of an old beau. Mr. Leonard Boyne did not apparently know what to make of Capt. Trefusis, or at any rate failed to assign him any distinct individuality. The play was received with much favour.

In their 'Woman's Reason' Messrs. Brookfield and Philips have gone near producing a fine play. That they have failed to do so is attributable to the fact that they have chosen the most difficult and unacceptable termination for a familiar problem.

Of the various methods of treating a fallen woman, her rehabilitation and her reunion to the husband she has betrayed form the most magnanimous and the least practicable. Since the days of 'The Stranger' dramatists and novelists have tampered with the theme. As a rule—as in 'Frou-Frou,' by which the English writers have been inspired—the pardon accorded is followed by the death seen to be inevitable. This is of course easy. Not so the "live happily ever after" dénouement. A woman who marries a man for money and elopes from him with a stranger, only to find that she has gone out of the frying-pan into the fire, is not easily reinstated as an object of sympathy. Goldsmith's familiar moral for woman when she "stoops to folly" wins our acquiescence in our own despite. The opening acts of 'A Woman's Reason' are excellent. Quite natural is the manner in which the marriage of Nina Keith, the high-spirited daughter of an impoverished nobleman, with a rich Hebrew financier is brought about; and the elopement, though due to petulance rather than any other motive, and wholly destitute of the excuse of passion, passes muster. The reconciliation is, however, a hard nut to crack. Still the play, with its faults on its head, is much above the average of contemporary work, and is, in fact, creditable accomplishment. It is admirably cast and acted. Hard is it, indeed, to recall a performance so consistently excellent. Mr. Coghlan, Mr. Lewis Waller, Mr. Brookfield, Mr. Kemble, Miss Carlotta Addison, Mrs. Beerbohm Tree, Miss Florence West, and Miss Maude Millett take parts, serious or comic, in a representation that does honour to English art.

*The Amazons: a Farcical Romance.* By A. W. Pinero. (Heinemann.)—In publishing the eleventh volume of his plays Mr. Pinero has gone back to the old form of small quarto and the introductory note of Mr. Malcolm C. Salaman. From this note we learn that this is a later work than 'The Second Mrs. Tanqueray.' This is conceivable enough, since it is just the brilliant trifle that a man of Mr. Pinero's powers may throw off at any time. Its idea is delightfully fresh and extravagant. The treatment through two acts is excellent; and if the conclusion is forced and ineffective, it may almost be held that from the nature of the story this was all but inevitable. The play has been seen with pleasure. We bear witness that it may be read with no less satisfactory results.]

#### "DUCDAME."

3, Clare Street, Dublin, December, 1895.

ALLOW me to offer a new suggestion in reference to this Shakespearean puzzle. The metre requires three syllables, and therefore forbids "douce dame," which gives four or two. The Romany explanation is not open to this objection, but lacks support.

My suggestion is that "ducdame" is borrowed from an Irish ballad. There was in Shakespeare's time much intercourse between Ireland and England, and Irish airs and songs passed over to England with Irish minstrels. Spenser had caused several songs to be translated, and found that they "savoured of sweet wit and good invention." Shakespeare quotes from one in 'Henry V.' (Act IV. sc. iv.) where, when the French soldier refers to "qualité," Pistol exclaims, "Quality! Callino, censure me." It has been long since shown that this puzzle is made clear by the words of an Irish

song, 'Cailin og a stor,' of which the Irish air is given in Queen Elizabeth's 'Virginal Book.'

Here "ducdame" stands for the Irish words "tiucaidh me," the (modern) pronunciation of which is "tiucaí me," or popularly "tiucái me." This is quite as close as need be. The signification is all that could be desired. Amiens sings, "Come hither, come hither, come hither," and Jaques gives him "a verse to this note," and the reply in "ducdame," "I will come, I will come, I will come."

There is a well-known old Irish ballad, which, I believe, suggested the words. It may have been one of those known to Spenser, for it arose from a romantic incident. An Irish chieftain, it is related, hearing that his lady-love was about being united to his rival, disguised himself as a harper, and by an impassioned appeal won her to flight. The old version of the ballad is in dramatic form. First the suitor, telling his love, beseeches her to come with him: "D-tiucaidh tu?" (pr. Diucaí tu) "Wilt thou come?" Next the maiden is represented as giving a verse to the same note, and the reply in the words, "tiucaidh me," "I will come." The answer, like the invitation, is repeated.

The air of this ballad would of itself have won attention to the words, for the tune to which they were sung is 'Eivleen aroon.'

GEORGE STICERSON, M.D.

#### Dramatic Gossip.

THIS evening witnesses the production at the Lyric of 'The Sign of the Cross,' with Mr. Wilson Barrett in his original rôle of Marcus Superbus. The only other novelty of the week has consisted of the production at the Court on Thursday of a revised version of 'All Abroad,' with a cast comprising Mr. and Miss Edouin and Messrs. Kaye, David James, Templar Saxe, and Sugden.

THE death is announced of Lady Gregory, first known as Fanny Clifton and long as Mrs. Stirling, a prominent actress. First seen at the Coburg, and afterwards at the Pavilion, where she played in tragedy, comedy, and melodrama, she took at the Adelphi in 1836, as Mrs. Stirling from Birmingham, Mrs. Nisbett's part of Biddy Nutts in Buckstone's 'Dream at Sea,' springing at once into West-End repute. Three or four original characters were played at the Adelphi and the St. James's before, in 1839, she was seen at Drury Lane as Beatrice in 'Much Ado about Nothing.' At the Haymarket, where she replaced Helen Faucit (Lady Martin), she played in 'Money,' first Clara Douglas and afterwards Mrs. Franklin, succeeding in the latter part Mrs. Glover. During Macready's second season at Drury Lane she played Celia in 'As You Like It'; Sophia in 'The Road to Ruin'; and Mrs. Foresight in 'Love for Love.' In 1843 she was at the Princess's, where she acted with Macready, Wallack, Charles Mathews, &c., and was Helen in the 'Hunchback' to Miss Cushman's Julia. In White's once celebrated 'King of the Commons,' May 20th, 1846, she was Madeline Weir. On September 4th, 1848, she was the first Laura Leeson in 'Time Tries All.' At the Strand, Olympic, or Haymarket she was in the next few years the heroine of Sir T. Martin's 'King René's Daughter,' Olivia in Tom Taylor's adaptation of 'The Vicar of Wakefield,' Martha Gibbs in 'All that Glitters is not Gold,' and Peg Woffington in 'Masks and Faces.' The last named was perhaps her most celebrated part, and was frequently performed. After being seen in many original parts of no great importance, she played at the Lyceum in 1857 the heroine of Taylor's 'A Wolf in Sheep's Clothing' ('Une Femme qui déteste son Mari'). In Wilkie Collins's 'Red Vial' she was at the Olympic, October, 1858, Madame Bergmann. In Taylor's 'A Duke in Difficulties,' Haymarket, March 6th, 1861, she played Joconde, her

daughter, also Fanny Stirling, appearing as Colombe. With Miss Neilson she took part, July 2nd, 1866, at the Princess's in Watts Phillips's 'Huguenot Captain.' In 1869 she gave readings from Shakspeare at the St. James's Rooms. When in 1879 Miss Litton opened the Imperial with 'The Beaux' Stratagem,' she was Lady Bountiful. On March 8th, 1882, at the Lyceum she was Nurse in the revival by Mr. Irving of 'Romeo and Juliet.' This part she repeated with Miss Mary Anderson. She was also seen as Martha in 'Faust.' On the final revival at the Haymarket of 'Caste,' she played the Marquise de Saint-Maur. Her last appearances were principally for benefits. Her method in her later days was sadly over accentuated, but she was a fine actress in comedy, and one of the latest possessors of the grand style. Her Mrs. Woffington in 'Masks and Faces' has not been eclipsed, and she had few rivals in Mrs. Malaprop. Early in life she married Edward Stirling, stage manager of Drury Lane. At the age of seventy-eight she married Sir Charles Hutton Gregory, a civil engineer, whose years were about the same as her own. She was the daughter of Capt. Hehl, of the Life Guards.

It has for some time past been known that Mrs. Patrick Campbell has been dissatisfied with her part of the lost angel in Mr. Jones's new play forthcoming at the Lyceum. The heroine has now been taken from her and put into the hands of Miss Marion Terry. Its production has consequently been postponed for a week.

'THE NEW BARMAID' is likely, it is said, to be given before long at the Avenue, in which case 'Mrs. Ponderbury's Past' will probably seek a home elsewhere.

VERY slight are the claims on attention of the libretto of the Drury Lane pantomime of 'Cinderella,' the joint production of Sir Augustus Harris and Messrs. Raleigh and Sturgess. From the scenic standpoint the entertainment may claim to be the most picturesque and artistic ever, perhaps, put on the stage. The dresses are exquisite in design and execution, and the *coup d'œil* in the transformation scene is dream-like in beauty.

MR. JOSEPH HATTON writes:—

"The suggestion of a 'too active coincidence' between 'When Greek meets Greek' and a novel by Mrs. Rowell, set forth by her in last week's *Athenæum*, had been withdrawn by that lady before your paper was published. When Mrs. Rowell thought certain passages in 'A Friend of the People' bore a resemblance to certain others in my story she had only seen a few odd chapters of its serial issue. Having since read my novel, she confesses that the passages in question are 'totally unlike' her own. This is the gist of a correspondence which renders it unnecessary that I should address you at any length in reply to a statement as frankly withdrawn as it was hastily made. My story, both as novel and play, has been under my hands for many years, and agreements were signed for its publication in the *People* some time before the date of Mrs. Rowell's novel, a work which I have never seen."

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